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THE NĀṬYAŚĀSTRA

ASCRIBED TO

BHARATA-MUNI

Vol. II (Chapters XXVIII-XXXVI)

Completely translated for the first time from the original Sanskrit with an Introduction and Various Notes

By

MANOMOHAN GHOSH

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A TREATISE ON HINDU DRAMATURGY & HISTRIONICS

ENGLISH TRANSLATION

Volume II

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PREFACE

More than ten years have passed since Volume I of the translation of the Nāṭyaśāstra appeared. During this period anxious enquiries have repeatedly been made by several readers about the coming out of Volume II. Hence I owe an explanation to them all for this inordinate delay in completing this work. Apart from other minor reasons, extremely corrupt nature of an important part of the original, compelled me to proceed slowly with the translation, and this volume II, unlike its predecessor, being preceded by the publication of the basic text, made the progress of the work slower still. But I am sure that scholarly readers will be happy to see the text and the translation together. For this will give them a facility in studying the Volume II closely and critically. It goes without saying that in the present volume, too, I had to offer conclusions and interpretations here and there which for lack of better materials could not be made definitive. But whatever tentative assertions I have offered, have been made after the most careful consideration, with the expectation that they may be helpful to others working in this field. It is just possible that their number will appear to be too many in two chapters of the present volume. But this has been unavoidable. For, the very complex dramatic-*cum*-musical art described in the present work appears to have become obsolete more than one thousand years ago. The text of the Nāṭyaśāstra was handed down not because professional actors needed it, but because it was considered a Veda, i.e., the Nāṭyaveda, and as such worthy of being saved from extinction. Hence the work has somehow been preserved. But in the absence of a living tradition, it does not yield a full view of the complex art. Though future researches may extend our knowledge of this, it does not seem to be very much likely that this complex art will ever be fully explored. Still we need not be unduly pessimistic in this matter. Even if some minor details of this great art still elude our view, it may be confidently said that the available text of

the Nāṭyaśāstra gives us a more or less good general picture of the Hindu dramatic art as it existed in theory and practice nearly two milleniums ago. It may be hoped that any careful reader of this translation (however imperfect it may be) will agree with me in this regard.

10th March, 1961. *The Translator*

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ABBREVIATIONS

Abhi.	—Abhiṣeka-nāṭaka
AD.	—Abhinayadarpaṇa
Ag.	—Abhinavagupta
Apte.	—Apte's Sanskrit-English Dictionary
AŚ.	—Arthaśāstra of Kauṭilya
Bd.	—Bṛhaddeśī
Bh P.	—Bhāvaprakāśana of Śāradātanaya
D., Dattila.	—Dattila's work on Music
DR.	—Daśarūpa
Ex.	—Example
GS. I.	—Gītasūtrasāra (Bengali)
GS. II.	—Gītasūtrasāra (English Summary)
KM.	—Kāvyamālā Series
Kn.	—Catura-Kallinātha, a commentator of the Saṇgītaratnākara
Mālati.	—Mālatīmādhava
Mālavi.	—Mālavikāgnimitra
Megh.	—Meghadūta
MH.	—Music of Hindostan
MI.	—Music of India
MM.	—Mirror of Music
Mṛcch.	—Mṛcchakaṭika
Nāś.	—Nāradīya-śikṣā
ND.	—Nāṭyadarpaṇa
Pratimā.	—Pratimā-nāṭaka
Śak.	—Abhijñānaśakuntala
Sbh.	—Siṅghabhūpāla, a commentator of the Saṅgītaratnākara
Śd.	—Śārṅgadeva
SD.	—Sāhityadarpaṇa
SM.	—Saṅgītamakaranda
SR.	—Saṅgītaratnākara
Svapna.	—Svapnavāsavadattā
Vikram.	—Vikramorvaśīya

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INTRODUCTION

1. THE PRESENT WORK

The Volume II of the Nāṭyaśāstra (translation) falls into two parts: (1) Chapters XXVIII-XXXIII which are on music in its vocal as well as instrumental aspect and (2) Chapters XXXIV-XXXVI which are on residual matters concerning the production of plays, and the legendary origin of drama (Nāṭya). Though the age of the entire work and other relevant matters have been treated of in the Introduction to the Volume I, the remaining Chapters require some preliminary notes. Naturally the Chapters on music are to be taken up first.

1. A Short History of the Study of Indian Music

As in the case of our drama, William Jones was also the pioneer in studying Indian Music. His article "The Musical Modes of Hindoos"[1], was originally written in 1784 five years before his translation of the Śakuntalā, and it was the first of its kind. Persons who interested themselves during the half a century that followed, discussed Indian music more or less in the lines of Jones, till an English military officer was attracted by the beauty of Indian music. Captain N. Augustus Willard—for that was the name of the officer—"was known to be a skilful performer of several instruments and to have enjoyed local advantages of observation from his appointment at the court of the Nawab of Banda"[2]. This is perhaps the reason why his work

1. Originally published in the Asatik Researches Vol. III and republished in Sourindra Mohun Tagore's Hindu Music from various Authors, Calcutta, 1875 (pp. 125-160.)

2. See the review of Willard's work mentioned later, in the Journal of the Asiatic Society, Vol. XXV, 1834. This review has also been republished in Tagore's Hindu Music etc. (pp. 235-239.)

brought about a new orientation in the study of Indian music, and to some extent superceded the work of Jones and his followers. Willard being very cultured, and well-read in his subject and thoroughly proficient in Hindustani, his mode of treatment and the depth of insight displayed in his work, were very remarkable, and according to a specialist, it is the earliest systematic treatise on Hindustani music[3] which has not perhaps yet lost its value. The author's own summary of the contents of the work "A Treatise on the Music of Hindoostan" (Calcutta, 1884)[4] shows the significant features of his work. But its special importance lies in putting emphasis on the actual practice of music apart from whatever is available from the old Sanskrit texts. William Jones however started his enquiry with such texts, and hence his discussion, according to Willard, has been too academic to do justice to the subject.

But in spite of Willard's emphasis on the practical side while writing on Indian music, his charges against Jones[5], were not justified. For, not only all discussion on classical Indian music, should be kept close to the traditional teachings contained in the texts, but one should bear in mind that Jones was a pioneer in the field without the advantage which Willard had in taking up the study after half a century during which much was already written on the subject. If Willard had a positive advantage over Jones in having what may be called a first-hand knowledge of the subject, his conclusions based on data collected from professionals only, needed checking in the light of old Sanskrit works. In order to have an historical view of Indian music such checking was indispensable. As Willard strove much merely to explore the contemporary (classical) music, and attained considerable success in this, such a view was naturally beyond his ken. This is the reason of his strong disapproval of Jones' writing.

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3. Hemendra Lal Roy, 'A notable Book on Hindustani Music' in the Visvabharati Quarterly, (*New Series*), Vol. 1. Part 1 July 1935; see also Roy's Problems of Hindustani Music, Calcutta 1937 (pp. 37 ff).

4. The name of the work does not occur in the bibliography of F. Strangway's work (MH).

5. See Roy's Problems, p. 39.

Notwithstanding Willard's criticism, Jones' method did not long remain in disfavour. About thirtyfive years after he had written, Kshetra Mohan Goswami discussed (1863) the practice as well as theory of Indian classical music in his Saṃgītasāra (Essentials of Music) written in Bengali. This was published under the patronage of Sourindra Mohan Tagore who himself compiled some years afterwards (1875) his Saṃgītasāra-saṃgraha which contained extracts (with English translation) from ancient authors like Śārṅgadeva[6] and Dāmodara[7]. Considering the relative scarcity of authentic data in the shape of published Sanskrit works on music at that time, the contributions of Goswami and Tagore were highly commendable. The next important writer on the Indian classical music, was the reknowned Krishnadhan Banerji[8]. His *magnum opus* the Gītasūtra-sāra (Essential Principles of Music) written in Bengali was published in 1885[9] just after a century of William Jones' first article on the subject. Banerji besides being an accomplished Indian musician and a scholar, had sufficient acquaintance with the western music, and this imparted singular value to his work. According to a specialist, Banerji has not left a single phase of Indian classical music, without comments made with reason and insight, and "His critical faculty is astonishingly sensitive to finer shades of analogies. The book is valuable for its discussion of fundamentals of music and the searching criticism of existing theories"[10]. Writers on Indian music coming after Banerji, are legion, and they being more or less well-known will not be be mentioned in this short sketch. But a complete account of the ancient Indian music descriptive and historical, still remains to be written. For, a very few of the original Sanskrit texts on

6. The author of the Saṃgīta-ratnākara.

7. The author of the Saṃgīta-darpaṇa.

8. This scholar-musician of Bengal resigned his post in the Provincial Civil Service and devoted himself entirely to the study and dissemination of music. See the Gītavitāna-vārṣikī, Calcutta, 1944, (p.25).

9. Second Edition in 1897, and Third Edition in 1934. To this third edition, a valuble appendix has been added by Himangsu Sekhar Banerji a very able musical scholar who has made the work upto date. A summary of the work along with this appendix, has also been separately published in English translation in 1941, H.A. Popley in his Music of India (2nd ed.) does not mention this work.

10. H. L. Roy. Problems, p. 50.

music have been critically studied[11], and the Nāṭyaśāstra which contains the oldest and most comprehensive treatment on the subject yet remains outside the reach of average interested persons[12]. Krishnadhan Banerji whose work is otherwise valuable, sometimes made assertions which need correction in the light of the NŚ. The same may possibly be said of other writers also, and cautious persons like F. Strangways, suspend their judgement in view of proper exploration of the contents of the NŚ. For example, Strangways once writes, "Unfortunately it is not possible at present to give such a detailed account of the Indian *Mūrchanā* (the equivalent of *Harmoniā*) ; more will perhaps be possible when Bharata's *Nāṭyaśāstra* has been adequately translated" (MH.p. 141).

2. *The Basic Text*

The original text of the Chapers XXVIII-XXXIII critically edited by the translator, has been published in a seperate volume. For details about its reconstruction, the readers are referred to the Introduction to the same and also to the Introduction to the Volume I of the translation (pp.XLI).

3. *Translation and Notes*

Principles regarding the translation and its annotation have also been detailed in the Introduction to the Volume I of the translation (pp.XLI-XLII).

11. The only exception in this regard, is Dāmodara's Saṃgīta-darpaṇa ed. by Arnold A. Bake with English translation, notes and introduction under the title "The Mirror of Music". Paris, 1930f. This too has been ignored by A. Danielou, and H. A. Popley (the second ed. of his Music of India).

12. J. Grosset's French translation of the Chapter XXVIII of the NŚ. (treating of music) has not satisfied writers on the subject. See MH. p. 141. Chapters XXIX-XXXIII also dealing also with music, have not been translated before.

II. THE ANCIENT INDIAN THEORY AND PRACTICE OF MUSIC

1. *The Indian Conception of Music*

Though music occupied a very important place in the life of Indians of ancient time, one single word such as "Gāndharva" denoting all its different aspects (vocal as well as instrumental) appears only in the middle of the 4th century B.C.[1] This word occurs in the Jātakas. For according to the Guttila Jātaka (no.243) the legendary Brahmadatta was born in a family of Gandharvas (musicians), and after gaining a great proficiency in the art of music he came to be known as a Gandharva. As this Jātaka mentions playing of a Vīṇā, and the two kinds of Mūrchanā[2] in this connection, the word Gāndharva in the sense of music may well be pre-Buddhistic. And it is certainly not later than 200 B.C. For it occurs in the Hāthigumphā inscription of Khārvela. In earlier times, *gīta* (song) and *vādya* (instrumental music) were seperately mentioned, or the compound word *gītavāditra* (Pali, *gītavāditta*) represented music in its totality. But dance and drama (*nṛtta, nṛtya* and *naṭya*) were very closely associated with music vocal and instrumental, from ancient times, possibly long before the time of Buddha. For *prekṣā* (Pali, *pekkhā*) was an equivalent of "Nāṭya" which included *nṛtta, gīta* and *vāditra.* Buddha forbade the monks to witness it (*pekkhā*) as well as the separate performances of *nṛtta, gīta* and *vāditra.* Due to this very close association of the three arts, there came into vogue in about the 3rd century A.C. the word "Saṃgīta" for signifying by means of a single term all the different phases of music including dance. For, according to Indian conception, dance (*nṛtta, nṛtya*) owing its origin to rhythm like its vocal and instrumental counterparts, was a kind of music, the vehicle of rhythm in this case being human body with its different limbs. The Nāṭya also depending

1. Though some of the Jātakas may be as old as the time of Buddha, all of them may not reach back to such antiquity. But it may be that they were in existence in the 4th century B. C, cf. Winternitz, Vol. II. p. 121.

2. In the Śatapatha Brāhmaṇa the Uttaramandrā Mūrchanā has been mentioned. See JAOS Vol. 50, 53 and Journal Univ. of Baroda Vol. II, pp. 263 ff.

on *nṛtta, nṛtya* and *abhinaya* (gesture) belonged to the category of dance. Probably these facts led dance especially in its connexion with all kinds of dramatic spectacles, to a substantial union with music.

2. *The Vocal Music*

Though the vocal music was perhaps the oldest of human arts, its analytical study seems to have begun only after instruments of music came into existence and made considerable progress. For the NŚ says that the bases of musical notes (*svara*) are twofold : the Vīṇā of the human throat (lit. body) and the wooden Vīṇā (harp or lute), and derives the Śrutis (intervals) exclusively from the wooden Vīṇā. Now Śruti is the most important term in connection with the theory of Indian music.

(a) *Śrutis.* Though the ancient Indian authorities differ from one another about the meaning of the word, it may be translated as "inervals" or "musical intervals"[3] which make up the notes of the octave (corresponding to Indian *saptaka*) in its different Grāmas.[4] The number of Srutis in the Ṣaḍja Grāma are as follows: three in Ṛṣabha (ri), two in Gāndhāra (ga), four in Madhyama (ma), four in Pañcama (pa), three in Dhaivata (dha), two in the Niṣāda (ni) and four in Ṣaḍja (sa)[5] And the number of Śrutis in the Madhyama Grāma are as follows : four in Madhyama (ma), three in Pañcama (pa), four in Dhaivata (dha), two in Niṣāda (ni), four in the Ṣaḍja, three in Ṛṣabha (ri) and two in Gāndhāra (ga).[6]

(b) *Mutual Relation of Notes.* According as they relate to an interval of more or less Śrutis, the notes in different Grāmas are called Consonant (*śaṃvādin*), Assonant (*anuvādin*) and Dissonant (*vivādin*) with reference to the Sonant (*vādin*) note which has been described as "the melodic centre of the melody"[7]. For example, those two notes which are at an interval of nine or thirteen Śrutis from each other are mutually Consonant, e.g. Ṣaḍja and

3. See p. 7. footnote 4
4. See XXVIII. 24.
5. See XXVIII. 25. 26.
6. See XXVIII. 27. 28.
7. See XXVIII. 22 fn. 1

Madhyama, Ṣaḍja and Pañcama, Ṛṣabha and Dhaivata, Gāndhāra and Niṣāda in the Ṣaḍja Grāma. Such is the case in the Madhyama Grāma except that Ṣaḍja and Pañcama are not Consonant while Pañcama and Ṛṣabha are so.[8].

(c) *Different Grāmas.* The Grāma may be translated as "scale". There are three Grāmas in Indian music : Ṣaḍja, Madhyama and Gāndhāra. According to F. Strangways the Sa-grama (Ṣaḍja-grāma) is the western Major with a sharpened Sixth, the Ma-grāma (Madhyama-grāma) the western Major C-c, but intended presumably to be used as an F-f scale with a sharpened Sixth, and Ga-grāma (Gāndhāra-grāma) possibly intermediate between these two long obsolete (MH. p. 106). The NŚ does not describe this Gāndhāra Grāma, because it went out of use at its time.

(d) *The Mūrchanās.* According to the Hindu theorists, each of the Grāmas is the source of seven Mūrchanās. About the meaning of the term Mūrchanā which is now generally considered to be equivalent to mode of the Greeks, there is some obscurity. The Ṣaḍja Grāma gives rise to seven Mūrchanās such as Uttaramandrā, Rajanī, Uttarāyatā, Śuddhaṣaḍjā, Matsarīkṛtā, Aśvakrāntā and Abhirudgatā.[9] These are constituted as shown below.

sa-ri-ga-ma-pa-dha-ni	Uttaramandrā[10]
ri-ga-ma-pa-dha-ni-sa	Rajanī
ga-ma-pa-dha-ni-sa-ri	Uttarāyatā
ma-pa-dha-ni-sa-ri-ga	Śuddhaṣaḍjā
pa-dha-ni-sa-ri-ga-ma	Aśvakrāntā
dha-ni-sa-ri-ga-ma-pa	Matsarīkṛtā
ni-sa-ri-ga-ma-pa-dha	Abhirudgatā

The first six of these have a striking resemblance with the Greek[11] modes which having eight notes including the first note repeated at the end, are as follows :—

sa-ri-ga-ma-pa-dha-ni-sa	Ionian mode
ri-ga-ma-pa-dha-ni-sa-ri	Dorian mode
ga-ma-pa-dha-ni-sa-ri-ga	Phrygian mode
ma-pa-dha-ni-sa-ri-ga-ma	Lydian mode
pa-dha-ni-sa-ri-ga-ma-pa	Mixolydian mode
dha-ni-pa-ri-ga-ma-pa-dha	Aeolian mode

8. See XXVIII 22-23 9. See XXVIII. 29. 10. See note 2 above.

11. These Greek modes were modified by St. Ambrose (c. 4th century) and partly by St. Gregory (604 A.C.). See ERE.

The Madhyama Grāma[12] gives rise to the following seven Mūrchanās: Sauvīrī, Hariṇāśvā, Kalopanatā, Śuddhamadhyā, Mārgavī, Pauravī and Hṛṣyakā. These are constituted as shown below.

ma-pa-dha-ni-sa-ri-ga	Sauvīrī
pa-dha-ni-sa-ri-ga-ma	Hariṇāśvā
dha-ni-sa-ri-ga-ma-pa	Kalopanatā
ni-sa-ri-ga-ma-pa-dha	Śuddhamadhyā
sa-ri-ga-ma-pa-dha-ni	Mārgavi
ri-ga-ma-pa-dhi-na-sa	Pauravī
ga-ma-pa-dha-ni-sa-ri	Hṛṣyakā

The Gāndhāra Grāma also gave rise to seven Mūrchanās;[13] this Grāma becoming obsolete at the time of the NŚ, they were not mentioned by the author.

The four kinds of Mūrchanās—The Mūrchanās described above are heptatonic (*pūrṇa*-full). But there are also three other kinds of them, viz. hexatonic (*ṣāḍava*), pentatonic (*auḍava*) and Mūrchanās including Overlapping notes (*sādhāraṇī-kṛtā*).[14] To distinguish these three kinds from the heptatonic Murchanās they are also called Tānas.[15] Though these Mūrchanās and Tānas were used to embellish the songs, they were also used in connexion with the vocal training of the singer. For the NŚ says: The variety of the Tānas and the Mūrchanās thus arising, provides enjoyment to the hearer as well as to the musician. The Mūrchanā and Tāna are also of use because their practice helps the (easy) attainment of Voice-registers (*sthānaprāpti*)[16].

(e) *The Voice-registers.* There are three Voice-registers the chest (*uras*), the throat (*kaṇṭha*) and the head (*śiras*)[17]. Notes and their pitches proceed from these three registers. In calling one who is at a great distance, notes proceeding from the head

12. See XXVIII. 30.
13. See NāŚ. 1. 2. 9 and SR. 1. 4 25-26.
14. See XXVIII. 32-33,
15. See notes on XXVIII. 33-34.
16. See "The two ways of Tānas" under XXVIII-33-34 (pp. 12-13).
17. See XX. 38-40, 41-42,

register is used; but, for calling one who is not at a great distance, notes from the throat, and for calling a person who is by one's side, notes from the chest register serve the purpose.

(f) *The Overlapping note :* The Overlapping note mentioned above is a transtional note like Kākalī Niṣāda.[18] As regards the use of the note in the Mūrchanā there appears to be a rule that it should be in the ascending scale (*ārohin*) and be made specially weakened (*alpa*). If it is made descending (*avarohin*) it will lead the Śrutis to Jāti rāgas or Jātis.

(g) *The Jātis :* The Jātis whatever may be interpretation of this term by the scoliasts, probably stand for melody-types of the recognised kind, as opposed to those which were hybrids or got mixed up with folk-tunes.[19] Besides this, they developed some technical complexities from which the Mūrchanās, if they were melody-types too, were free. The Jātis eighteen in number were of two kinds ; pure (*śuddhā*) and modified (*vikṛtā*).

In the Ṣaḍja Grāma the pure Jātis are Ṣāḍjī, Ārṣabhī, Dhaivatī and Naiṣādī,[20] and in the Madhyama Grāma, they are Gāndhārī, Madhyamā and Pañcamī. "Pure" in this connexion means having Aṃśa, Graha, and Nyāsa consisting of all the notes. When these Jātis lack two or more of the prescribed characteristics except the Nyāsa, they are called "modified" (*vikṛtā*).[21] In the observation of the Nyāsa in the pure Jātis, the note should be regularly Mandra, but in the case of the modified Jātis there is no (fixed) rule. The modified Jātis are eleven in number and they grow from combination of pure Jātis with each other. The Jātis which seem to be the fore-runner of later Indian Rāgas and Rāgiṇīs were sometimes, heptatonic, sometimes hexatonic and sometimes pentatonic. And they had ten characteristics such as, Graha, Aṃśa, Tāra, Mandra, Nyāsa, Apanyāsa, Reduction, Amplification, hexatonic treatment and pentatonic treatment.[22] Among these, Graha has been sometimes considered to be equivalent to "clef" of the western music. Aṃśa has been rightly compared

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18. Daniélou calls it "intercalary note". See XXVIII. 34-35.

19. For the meaning of Jāti see the note on XXVIII. 38-39 (p. 14). A Daniélou's interpretation of the word does not seem to be convincing (see Northern Indian Music. pp. 101, 122-123). See also XXVIII. 38-44.

20. See XXVIII. 44.

21. *Ibid.*

22. See XXVIII. 74-100.

with 'the Governing note' or 'the Keynote' of the western music. The Nyāsa also has been compared with the cadence of the western music probably with some justification. The other terms in this connexion do not seem to have any equivalent in the western music.

(h) *The Jātis and their connexion with the Sentiments :* As songs included in the preformance of plays were meant, among other things, for the evocation of Sentiments according to the requirement of theatrical production, the Jāti songs had a distinct part to play in this regard. Hence the theorists have assigned them according to notes constituting them, to different Sentiments.[23] For example, the Ṣaḍjodīcyavatī and the Ṣaḍjamadhyā are to be applied in the Erotic and the Comic Sentiments respectively, because of Madhyama and Pañcama in them. The Ṣāḍjī and the Ārṣabhī are to be applied in the Heroic, the Furious and the Marvellous Sentiments after making respectively Ṣaḍja and Ṛṣabha their Graha note. The Naiṣādī with Niṣāda as its Aṃśa note and the Ṣaḍjakaiśikī with Gāndhāra as its Aṃśa note should be the Jāti to be sung in the Pathetic Sentiment. The Dhaivatī with Dhaivata as its Aṃśa note should be applied in the Odious and the Terrible Sentiments. Besides this, the Dhaivatī is applicable in the Pathetic Sentiment and similarly the Ṣaḍjamadhyā is to be applied a connexion with madness.

(i) *The Dhruvās :* The dramatic songs *per excellence* were the Dhruvās in which Varṇa, Alaṃkāra, tempo (*laya*), Jāti and Pāṇi regularly occurred. They were of five classes such as Prāveśikī, Ākṣepikī, Naiṣkrāmikī, Prāsādikī and Antarā related respectively to entrance (*praveśa*), diversion (*ākṣepa*), departure (*niṣkrāma*), calming (*prāsāda*) and transition (*antara*) in course of the progress of plays.[24]

Themes of various Sentiments sung at the entrance of characters in the stage are called Prāveśikī Dhruvās.[25]

Songs sung at the exit of characters to indicate their going out are called Naiṣkrāmikī Dhruvās.[26]

Antarā Dhruvās were sung to divert the attention of the

23. See XIX. 1ff.
24. See XXXII. 26-27.
25. See XXXII. 365.
26. See XXXII. 366.

audience from some shortcomings of the performance or when the principal characters became gloomy, absent-minded, angry etc.[27]

Prāsādikī Dhruvās were sung for claming the audience after *they witnessed something which roused their feeling* very much.[28]

Ākṣepikī Dhruvā was sung on occasions like one's being captured, obstructed, fallen, attacked with illness, dead or in swoon.[29]

The dhruvās from their detailed description seem to have been a sort of "background" music suggesting acts and moods of different characters in a play. And the suggestion had its vehicle in the contents of songs as well as in their metre,[30] language,[31] tempo[32] and Tāla.[33] The two Vīṇās which were to follow the Dhruvās[34] also added to their power of suggestion.

(j) *Contents of Dhruvās :* Dhruvās in case of men and women of superior, inferior or middling class should relate to objects comparable to them in quality.[35] In case of gods, and kings the comparable objects were the moon, fire, the sun and wind and in case of Daityas and Rākṣasas they are clouds, mountains and seas.[36]

Ex. (i) The moon which has its body covered with the canopy of clouds and has been robbed of beauty by the rays of the sun, and which has become colourless due to the advent of the morning, is no longer chasing the darkness with its (very bright) smile.

(ii) Here arises in the sky the sun the lamp of the world. He is clad with myriads of rays, and his warmth is adored by Brāhmins and Munis.

(iii) The strongly blowing wind, shaking the tree-tops with constant rustle, moving about at the foot of the mountain

27. See XXXII. 367.
28. See XXXII. 368.
29. See XXXII. 373.
30. See XXXII. 37ff.
31. See XXXII. 440 ff.
32. See XXXII. 32 ff.
33. *Ibid.*
34. See XXXII. 499-500
35. See XXXII, 407
36. See XXXII 408 and the notes.

and raising up dusts red and brown, is running along like a very angry person.

(iv) This cloud looking like smoke is roaring and with *its lightning, is, as it were, piercing the earth, and like a terrible elephant, it is pouring quickly masses of water to cover the entire world.*

(v) With his head struck by lightning this lord of mountains sleeping under heat of fever, sinks down as it were into the earth.

(vi) The sea on which the wind has raised ripples and waves, which has become very noisy due to the succession of waves, has its birds scared by swiftly blowing wind, has more waves due to perturbed fishes, has the sound of agitated clouds, suddenly appears now angry at the moment being surrounded by high mountains.

In case of Siddhas, Gandharvas and Yakṣas the comparable objects were the plants, stars and bulls, and for those persons engaged in the practice of austerities, comparable objects were the sun, fire and wind.[37]

Ex. (i) On learning that the moon in the sky has lost her beauty on being eclipsed by Rāhu, the stars are weeping, as it were, in great grief, and are shedding tears in (the shape of) their rays.

(ii) The sun of unparalleled brightness which is the crown of the eastern mountain, and is adored by Brāhmins and Munis, is moving about in the sky.

Cranes, peacocks, Krauñca, ruddy geese and lakes with Kumuda flowers have qualities (enough) to be compared with middling characters.[38]

Ex. (i) The female crane which dwells in the lotus-lake is moving to her dearest one's abode on the beach of the river.

(ii) At the appearance of clouds the peacocks are dancing.

(iii) The *cakravāki* with her lover is passionately moving about in watei

The cuckoo, bee, crow, osprey, owl, crane, pegion and kādamba are compared with inferior objects.[39]

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37. See XXXII 409 and the notes
38. See XXXII 415 and the notes.
39. See XXXII 416 and the notes.

Ex. (i) The cuckoo which has always a voice sweet to ears, is roaming about in the vernal forest where the Cūta, Tilaka, Kuruvaka and Aśoka trees have flowered and attracted humming bees, is creating intoxication in young damsels.

(ii) O fair one, the bee after roaming for a long time in the lotus-lake, is now flying through the sweet-smelling Cūta forest adorned by spring, and it has a desire for tasting the āsava (honey) from the mouth of its female companion.

(iii) At the close of the night the terrible owl which had a fearful hooting, has behind it a group of chasing crows, and it is (now) hastily searching for its own hollow (of the tree).

But the wives of superior, middling and inferior characters were compared with another set of objects or animals. The night, earth, moon-light, lotus-lake, female elephant and the river were compared with the wives of kings.[40]

Ex. (i) The night which has rays of the moon as her necklace, the stars as the head-ornaments, and planets as ornaments of other limbs, looks beautiful like a youthful woman.

(ii) The humming of bees declares, as it were, that the lotus-lake which has just now opened beautifully its lotus-face, is shining while it is surrounded by lovers of lotus.

(iii) In the great mountain ravaged by wind and struck by lightning, the she-elephant is weeping (in distress).

Similarly, lake, osprey, creeper, female crane, pea-hen and female deer were compared with wives of middling characters as well as courtesans.[41] A hen, bee, crow, cuckoo and owl of the female species, were comparable in Dhruvās to wives of inferior characters.[42]

(k) *Metres of Dhruvās :* Metres of varying length of their feet were suited to suggest different movements, situations and sentiments.[43] For example, in the various acts of gods when there was no obstacle, the Anuṣṭubh metre was to be used, and metres like Mālā, Vaktra and Aparavaktra were suited to Prāveśikī Dhruvās, and Puṭa and Cūlikā suited to Naiṣkrāmikī Dhruvās.

(l) *Language af Dhruvās :* Though the general rule about

40. See XXXII 418 and the notes
41. See XXXII 419 and the notes
42. See XXXII 420 and the notes
43. See XXXII 427 ff. ; 444 ff.

Dhruvās was that they were to be in Śaurasenī, some times Māgadhī, Sanskrit and half-Sanskrit also were used.[44] Māgadhi was evidently used in case of inferior characters. But Sanskrit was prescribed for heavenly beings, while in case of human beings half-Sanskrit was used. This half-Sanskrit was possibly something like the language of the metrical portion of the Mahāvastu.

(m) *The Tāla and Graha of Dhruvās :* Definite instructions regarding the use of Kalās and Pādapāta show the important part Tāla played in singing of Dhruvās. The NŚ. devotes one long chapter XXXII over a very complex system of Tāla to be used in all kinds of musical performance including the singing of Dhruvās. Besides this, there are special rules of Grahas for such Tālas in connexion with Dhruvās.[45]

(n) *Special suggestibility of Dhurvās :* Besides suggesting the situations and moods of characters, Dhruvās suggested also the time of different happenings. For example, the Prāveśikī Dhruvā was sung to indicate anything in the forenoon and the Naiṣkrāmikī indicated anything occurring throughout the day and night. And gentle Dhruvās indicated the forenoon, while the pathetic Dhruvās indicated the happenings in afternoon and evening.[46]

3. *The Instrumental Music*

It has been suggested before[47] that the study and analysis of notes in songs began probably after the instruments of music were invented and considerably improved. The description of Varṇas and Alaṃkāras given in the NŚ. in the chapter on stringed instruments seems to suggest this. It is also clear that the stringed instruments (*tata*) especially the Vīṇā, played the most important part in this connexion. Besides the stringed ones there are also two other kinds of instrument. They are hollow (*śuṣira*), and the covered (*avandha*) or instruments of percussion.

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44. See XXXII 440 ff.
45. See XXXII 471 ff.
46. See XXXII 464 ff.
47. See above p. 6 of this Introduction.

(a) *The Stringed Instruments :*

(i) *Varṇas :* Varṇas[48] produced in a stringed instrument,[49] as they are in the ascending *(ārohin)* or descending *(avarohin)* order or are repeated (*sthāyin*-staying) or are mixed in form, are called respectively Ascending, Descending, Monotonic or Mixed Varṇas.

(ii) *Alaṃkāras :* The Varṇas in their different combinations give rise to thirtythree Alaṃkāras.[50] But this number varies with authors according as they are early or late. The Alaṃkāras as its name implies is meant for embellishing the instrumental music. Tānas seem to be the vocal counterpart of the Alaṃkāras of the stringed instruments.[51]

(iii) *The Gītis :* The NŚ mentions after the Alaṃkāras four Gītis (lit. songs). But their special connexion with the stringed instruments remains obscure. Gītis have been described by some as an ancient system of classification of rhythm.[52]

(iv) *The Dhātus :* (radical sounds).[53] The playing of stringed instruments have four kinds of Dhātus (radical sounds). They are Vistāra, Karaṇa, Āviddha and Vyañjana. All of these have subdivisions, and they relate to different types of stroke, their pitch, number, grouping and the manner of production. For example :

(1) The Vistāra includes four kinds of stroke : Saṃghātaja (growing out of contrast), Samavāyaja (growing out of combination). Vistāraja (growing out of amplitude) and Anubandhaja (growing out of mere succession).

48. Modern writers except Daniélou have mostly ignored this. A. Daniélou (NIM p. 99) translates this as "Melodic movement". See XXIX 17-18 and the notes.

49. Vocal Music also includes Varṇas.

50. A. Daniélou translates this as "Ornamental vocalization" (Northern Indian Music p. 102). Other modern writers except Krishnadhan Banerji have ignored this. His treatment (G.S.I.p. 124) however is very short.

51. It seems that with the development of the Rāga music, Alaṃkāras and Varṇas which constiuted them became less important in the eyes of musicians. Hence in spite of their use no one paid special attention to them.

52. HIMANSU BANERJI thinks that an old system of classification of rhythm depended on the Gīti and it also included special formation of syllables and variation of speed. See GS. II pp. 72-73. Other modern writers ignore this altogether. The function of Gīti in the dramatic performance is not clear.

53. See XXIX, 82 ff. and the notes. Modern writers ignore this altogether,

(2) The Karaṇa Dhātu consists of three, five, seven or nine strokes or all these combining and ending in a heavy stroke.

(3) The Āviddha Dhātu consists of two, three, four or nine strokes made gradually and slowly, or a combination of these.

(4) The Vyañjana Dhātu consists of touching a string simultaneously with the two thumbs, striking a string simultaneously with the two thumbs, striking a string with the left thumb after pressing it with the right one, striking it with the left thumb only, and striking with the left forefinger only, etc.

(v) *The Vṛttis :* The Dhātus described above relate to the three Vṛttis in which the stringed instruments are to be played.[54] The Vṛttis or styles of Procedure are three : Citra, Vṛtti and Dakṣiṇa. They take their character from the kind of instrument, its Tāla, Laya, Gīti, Yati and the Grahamārga (way of beginning) resorted to in a performance. For example, in the Citra, the Māgadhī Gīti, concise instrumental music, Tāla of one Kalā, quick Laya, level Yati and Anāgata-Graha preponderate. In the Vṛtti style of procedure the Sambhāvitā Gīti instrumental music, * * the time-measure of two Kalās, the tempo medium, Srotogatā Yati Sama Grahamārga are preponderant. In the Daksiṇa style, the Pṛthula Gīti, Tāla of four Kalās, slow tempo, Gopucchā Yati and Atīta Grahamārga are preponderant.

These three styles of Procedure give quality to the instrumental music as well as to the song.

(vi) *The Jātis of the Instrumental Music :* Styles of Procedure described above give rise to the Jātis[55] of the instrumental music when Dhātus of different kind are combined with these. For example, Vistāra (expansion) Dhātus give rise to the Udātta Jāti of the instrument, the Vyañjana Dhātus the Lalita Jāti, the Āviddha Dhātus the Ribhita Jāti and the Karaṇa Dhātus the Ghana Jāti.

Among these, the Udātta Jāti seems to possess a general character, the Lalita Jāti is noted for its gracefulness, the Ribhita Jāti is characterised by its frequency of strokes and the Ghana seems to be characterised by its proper observance of quantity of strokes.

(vii) *The special manner of playing the Viṇā :* After giving

54. See XXIX. 102 ff. and the notes. Modern writers ignore this altogether.

55. See XXIX. 105 ff.

detailed instructions about the different aspects of the stringed instruments, the NŚ, mentions three kinds of music produced by the Viṇā.[56] They are Tattva, Anugata and Ogha.[57]

The Tattva expresses properly the Laya, Tāla, Varṇa, Pada Yati and Akṣara of songs.

The Anugata is the instrumental music following a song.

And the Ogha is the music which abounds in the Āviddha Karaṇas, has the Uparipāṇi Grahamārga, quick Laya, and does not care for the meaning of the song.

(viii) *The special manner of playing the Vipañcī* : Like the Vīṇā which is to be played by fingers, the Vipañcī which is a Vīṇā with nine strings is to be played with a plectrum.[58] It seems to have six ways of producing Karaṇas from it. Karaṇas here, as in the case of dance, seems to have been minor patterns made up of notes.

(ix) *Playing of stringed instruments before the Preliminaries* : The twelve kinds of Bahirgīta or musical performance held before the actual beginning of a play, included playing of stringed instruments.[59] This seems to have been a musical prelude to prepare the audience for the dramatic spectacle which was to follow. Very elaborate instructions as regards the notes, Tāla and Laya, etc., of the twelve kinds of music described, shows with what seriousness the ancient masters looked to every part of a dramatic performance from the stand-point of music.

(b) *Hollow Instruments :*

Hollow (*śuṣira*) musical instruments were originally made of Vaṃśa (bamboo).[60] Hence they were called *Vaṃśa-vādya* or in short Vaṃśa (flute). In later times flutes were made of wood, ivory and of different kinds of metal. Notes of a flute were known to consist of two, three and four śrutis, and according to their manner of production they were shaken (*kampita*), half-open (*ardha-mukta*) and fully open (*vyakta-mukta*). Just as additional Śrutis changed the character of a note of the Vīṇā, so addition of a Śruti gave rise to a changed note.

56. For the indentification of Vīṇā and its different parts see A K. Coomaraswamy's Parts of a Vīṇā in JAOS, Vol. 50. 1930 (pp. 244 ff).

57. See XXIX. 108 ff.

58. See XXIX. 114 ff.

59. See XXIX. 122 ff.

60. See XXX. I ff.

The note produced from a flute-hole thoroughly free from finger, consists of four Śrutis, that from a hole with a shaken finger placed on it, consists of three Śrutis, and a note consisting of two Śrutis is produced from a hole partly free from a finger on it.

All these are the notes in the Madhyama Grāma. Notes of the Ṣaḍja Grāma will be as follows :—

Ṣaḍja, Madhyama and Pañcama will arise from a hole fully open, Dhaivata and Ṛṣabha from a hole covered by a shaken finger, and from a hole partly free from finger Gāndhāra and Niṣāda will arise. Niṣāda and Gāndhāra coming respectively in juxtaposition with Ṣaḍja and Madhyama and modifying themselves in characteristic Śrutis, will give rise to Overlapping (*Svarasādhāraṇa*) and the Kākalī notes.

According to the NŚ, the notes of a flute should be perfected with the help of the Vīṇā and the human throat. The very notes which the singer has attained, should be sung in accompaniment of a flute. A unision of the human throat, the Vīṇā and the flute is specially praised.

(c) *Covered Instruments* (*Instrument of Percussion*) :

The chapter on Covered musical instruments begins with a legendary account of their origin. The story goes that one day the sage (*muni*) Svāti watched the sounds that torrential rains made on the lotus-leaves in a lake, and got therefrom the suggestion of making drums.[61] Drums give rise to regular notes, Karaṇas[62] and Jātis.[63] But among them the Mṛdaṅga, Paṇava and Dardara (Dardura) more important than the rest, are used much in connexion with the production of plays.[64] Drums called Bherī, Paṭaha, Bhambhā, Ḍundubhi and Diṇḍima are merely for very deep and loud sounds.[65]

(i) *The Vāskaraṇa* : The various syllables (sixteen in number) available from the drums are as follows :
k, kh, g, gh, t, th, d, n t, th, d, dh, m, r n, l and h combined with the vowels a, ā, i, ī, u, ū, e, ai, o au, aṃ

61. See XXXIII. 4 ff.
62. See XXXIII. 91 ff.
63. See XXXIII. 129 ff.
64. See XXXIII. 65-91.
65. See XXXIII. 27.

aḥ; they give rise to all the Vāskaraṇa or *Bol*[66] of the modern drummers.

(ii) The music of drums has the following aspects[67]:

Four Mārgas, Vilepana (plastering), six Karaṇas, Three Yatis, three Layas, three Gatis, three Pracāras, three Saṃyogas, three Pāṇis, five Pāṇi-prahatas, three Prahāras, three Mārjanās, eighteen Jātis and twenty Prakāras.

Hence it is apparent that the playing of drums was a pretty complex affair.

All the three principal drums, had their own peculiarities of technique, in spite of their having some common features in this regard. Thus there were almost endless varieties of playing of drums, and these were to accompany the various activities of different types of character on the stage[68]. For example, in walking and other movements, the experts were to provide for playing of drums with Tālas of three or four kalās, after considering the tempo and the manner of walking of characters concerned. In case of movements of boats, chariots, and aerial cars, birds, moving heavenly bodies, the playing of drums should be by running the fingers on the surface of the drums, or by Catuṣkala strokes with two hands alternately. In case of sorrow, suffering, illness, cure, death of dear ones, loss of wealth, killing, imprisonment, vow, austerity, fasting, etc. the playing drums in the Utthāpana should be according to the Ālipta-mārga mentioned before.

This playing of drums varied as the character concerned were superior, middling, inferior or male, female or hermaphrodite. The NŚ lays down elaborate rules in this regard.

(iii) *Making of Drums.* Elaborate rules have been given about the making of drums[69]. Characteristics of good hides to cover them have also not been left unmentioned[70]. There were elaborate ceremonies prescribed for the installation of

66. See XXXIII. 30, 40, 42.

67. See XXXIII. 37 ff. The text enumerating the three Jātis and the three Layas contain a misprint (omission).

68. See XXXIII. 227 ff.

69. See XXXIII. 242 ff.

70. See XXXIII. 250 ff.

drums, in connexion with which various deities were to be worshipped[71]

(iv) The chapter on drums after describing in detail the *characteristics of good drummers*[72], *of a good player of Mṛdaṅga*[73] and Paṇava, the general rules of drumming[74] and qualities of the Mṛdaṅga[75], emphasizes the importance of drumming as follows :

"One should first of all bestow care on the playing of drums. For this playing has been called the basis of the dramatic performance. This playing, and songs being well-performed the production of plays does not run any risk"[76]

III. LITERATURE ON ANCIENT INDIAN MUSIC

1. Early Writers (c. 600 B.C.—200 A.C.)

(a) *Nārada.* Nārada mentioned repeatedly in later literature on music, seems to be the earliest writer on the subject, and the Śikṣā named after him[77] appears, apart from its interpolated passages, to be a very old work, and it may be as old as 600 B. C., and its teachings may be earlier still. As one couplet[78] from it has been quoted by Patañjali with a slight variation, it is not later than 200 B.C. Like the Pāṇinīya Śikṣa (c. 600 B.C.) it is written chiefly in the Anuṣṭubh metre ; and it treats of musical theories in connexion with the singing of Sāmas. The fact that it describes the Gāndhāra Grāma in detail (together with its Mūrchanās) shows clearly that it is much anterior to the NŚ which ignores altogether this Grāma and was written when they become obsolete. The NŚ quotes the NāŚ. (I.3.13) at least once (XXXIII.

71. See XXXIII. 259 ff.
72. See XXXIII. 263 ff.
73. See XXXIII. 295-296.
74. See XXXIII. 299.
75. See XXXIII. 300
76. See XXXIII. 301.
77. NāŚ (Nāradīya-śikṣā).
78. मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्या प्रयुक्तो न तमर्थमाह ।
स वाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥
Patañjali reads as दुष्टः शब्दः स्वरतो वर्णतो वा etc. Evidently the author of the Bhāṣya changed the couplet to suit his own purpose.

227) without naming it. As this Śikṣā discusses the seven notes in the three Grāmas and the Mūrchanas and Tānas connected with them, the Indian Music seems to have been pretty advanced at the time when this work was composed.

(b) *Svāti.* Svāti has been mentioned in the NŚ along with Nārada, but not even a fragment of his teaching has reached us, and we are not sure whether he wrote any work on the subject or anything was written on his views.

(c) *Kohala.* In the NŚ (I. 26) Kohala has been mentioned as one of the hundred sons of Bharata and as such he was anterior to the author of this work. From another passage in the NŚ (XXXVI 61) we learn that *śeṣem uttaratantreṇa Kohalaḥ kathayiṣyati* 'Kohala will speak of the remaining (teachings) on dramaturgy in a supplementary treatise.' Hence it may be presumed that Kohala was not widely separated in time from the author of the NS. Kohala's opinion has been referred to in Dattila's work in connexion with Tāla. This is perhaps the earliest reference to his teaching. The Bṛhaddeśī also refers to Kohala's views no less than five times while discussing notes, Tāna and Jāti. The author of the Saṃgītamakaranda also mentions him twice in the chapter on dance (*nṛtya*), Pārśvadeva in his Saṃgīt-asamayasārā names Kohala in the beginning of his chapter on Tāla. In his commentary of the chapters on music, Abhivavagupta while discussing Tāla, refers at least twice to Kohala. From Abhinava's commenrary, it is further learnt that Kohala wrote a work named the Saṃgīta-meru. Hence it is natural that Sārṅgadeva has named him as one of the old masters.

Two other works the Tāla-lakṣaṇa and the Kohala-rahasya,, have also been ascribed to Kohala[79]. These may genuinely reflect the the teachings of Kohala. From all these it appears that Kohala was a very important early writer on music.

(d) *Śāṇḍilya* and *Vātsya.* The NS has twice mentioned Vātsya and Śāṇḍilya together. Śāṇḍilya not being included amongst the hundred sons of Bharata, seems to be somewhat later. But one cannot be sure on this point. Śāṇḍilya has not been quoted in an early work. Only the author of the commentary "Tilaka" on the Rāmāyaṇa, mentions him twice in connexion

79. Svāmi Prajñānānanda—Saṇgīta-O-Saṃskṛti (Bengali) vol. II. pp. 347 f.

with the Mūrchanā and the Jāti[80]. And Vātsya is not known to have been quoted by any work.

(e) *Viśākhila :* Dattilam is the earliest work to mention Viśākhila.[81] As we have already seen that Dattila was anterior to the NŚ. Viśākhila was also a very old writer on music. The Bṛhaddeśī also once refers to him.[82] The passage in question being somewhat corrupt it has escaped the notice of other writers. It is as follows :

nanu mūrchanā-tānayoḥ ko bhedaḥ ? ucyate—mūrchanā-tānayo nunātvantaram (=stu nârthāntaram) iti Viśraṅkhila (= Viśākhilaḥ) etaccâssṃgatam.

(*Tr.* Now, what is the difference between the Mūrchanā and the Tāna ? Viśākhila's view that the Mūrchanā and the Tāna are identical, is not correct.) Viśākhila has been quoted and referred to at least seven times by Abhinavagupta in his commentary on ch. XXXVIII of the NŚ.[83] Cakrapāṇidatta (c. 11th century) also has quoted from Viśākhila in his commenary on Caraka, Nidāna-sthāna, VII. 7.[84]. The relevant passage is as follows :

Yad uktam Viśākhinā (*wrong reading for* Viśākhilena)
śamyā dakṣiṇa-hastena vāmahastena tālakaḥ /
ubhābhyāṃ vādanaṃ yat tu sannipātaḥ sa ucyate / /

(*Tr.* As has been said by Viśākhila, the Śamyā is struk by the right hand, the Tāla by the left hand, and that struk by both the hands is the Sannipāta.)

(f) *Dattila* : Another very old authority on music was Dattila[85]. Mentioned by the NŚ as one of the sons of Bharata, he is earlier than the writer of this work. But the work going by his name, may not be actually written by him ; but its antiquity is great. For the teachings ascribed to him as available in the text named after him, seems to be less developed than that available in the NŚ. For example, according to Dattila, Alaṃkāras are thirteen in number while according the NŚ (XXIX. 23-28) they are thirtythree, and later writers further add to their number. The Bṛhaddeśī makes quotation twice (pp.29-30) from

80. Ibid. pp. 352-353.
81. Dattila, śl. 177.
82. See page 26.
83. Pages 14, 15, 24, 34, 41, 72. and 86 of the transcript from Baroda.
84. ed. Haridatta Sastri pp. 473-474.
85. ed. K. Sambasiva Sastri.

Dattila. Kṣīrasvāmin (11th century) the commentator of the Amara-kośa (ed.R.G.Oka, Poona, 1913) also quotes passages twice from Dattila.

Abhinavagupta in his commentery on the chapter XXVIII of the NŚ, has quoted passages from Dattila no less than ten times. And another comentator of the Amara-koṣa (Vandyaghaṭīya Śarvānanda) also quoted from him the following: Mukhaṃ pratimukhaṃ caiva grabho vimarśa eva ca etc.[86] From this it appears that Dattila wrote not only on music, but also on dramaturgy.

2. *The Date of the Nāṭyaśāstra.*

In the Introduction to the volume I of the present work the translator wrote "it may be reasonable to assume the existence of the Nāṭyaśāstra in the 2nd century. A. C. (p.LXXVI). By the Nāṭyaśāstra was meant the present text of the work including some spurious passages (p.LXV) Hence the date of the NŚ in its original form will be earlier. After making a closer study of the concluding chapters, the translator is inclined to support the view of the late Haraprasad Sastri who concluded that the work belonged to 200 B.C.[87] But the question will be taken up later on.

3. *Early Medieval Writers on Music (200 A.C.—600 A.C.)*

(a) *Viśvāvasu.* The view of Viśvāvasu on Śruti has been quoted in the Bṛhaddeśī (p.4). But it is difficult to identify him with Viśvāvasu the king of Gandharvas who according to the Mahābhārata was an expert in playing a Vīṇā.

(b) *Tumburu.* Tumburu's view also has been quoted in the Bṛhaddeśī (p.4). But due to the corrupt nature of the passage quoted, this has escaped the notice of the earlier writers. The passage in question is as follows :—

Apare tu vāta-pitta-kapha-sannipāta-bheda-bhinnāṃ caturvidhāṃ śrutiṃ pratipedire. tathā cāha Tumburuḥ (*the last word wrongly read as* caturaḥ) : uccaistaro dhvanī rukṣo vijñeyo vātajo (*wrongly* vālajaḥ) budhaih. gambhīro ghanalīnaśca (*wrongly* nīlaśca) jñeyo'sau pittajo dhvaniḥ. snigdhaś ca sukumāraśca

86. See the Introduction to this text (Baroda ed.)

87. See JPASB, vol. V. (N. S.) pp. 351 ff. ; also vol. VI pp. 307 ff.

madhuraḥ kaphajo dhvaniḥ. trayāṇām guṇasaṃyukto vijñeyo sannipātajaḥ.

This quotation from Tumburu occurs in a correct from in Kallinātha's commentary on the SR (1.3.13-16). Some writers think on the basis of the occurrence of the expression 'Tumburu-nāṭaka' in Locana's Rāga-taraṅgiṇī (12th century) that Tumburu wrote a play. But this tumburu-nāṭaka seems to have meant a kind of dance-drama originating with Tumburu.

(c) *The Mārkaṇḍeyapurāṇa.* Though not a work on music, the Mārkaṇḍeya-purāṇa may be considered in the present connexion ; because it gives us valuable informations regarding the musical theory and practice at the time of its compilation. Though here is no direct avidence about its exact age, scholars are agreed about its great antiquity, and according to Pargiter who studied this work very closely, its oldest parts may belong to the third century A. C.[88]. This suit very much the data of music obtained from it. For, it mentions the seven *svaras* (notes), seven Grāma-rāgas, seven Gītakas and as many Mūrchanās, fortynine Tānas, the three Grāmas, four Padas, three Kālas (*wrongly* Tālas), three Layas, three Yatis and four Ātodayas. Except the Grāma-rāgas mentioned in this Purāṇa, all other terms occur in the NŚ. The Grāma-rāgas are ignored by the NŚ. They are probably related to the *Grāma-geya-gāna* (songs to be sung in a village) of the Vedic Sāma-singers as distinguished from the Sāma-singers' *Āraynya-gāna* or forest songs which were taboo in villages[89]. It seems that the term which may be earlier the NŚ was not recognised by the NŚ, for some reason or other. The three Kālas might also relate to the time required to pronounce short, long and pluta syllables. From these facts, it may be concluded that the Mk. Purāṇa was not compiled much later than the NŚ. Those who assign a lower date to the Purāṇa refer to the Devī-māhātmya (ch.81-93) which in their opinion is not much earlier than 600 A.C. This however seems to be far from justified. For Durgā glorified in this Purāṇa was already an important deity in the later Vedic period, the Devī-sūkta being a part of the Khila-

88. Winterniz. Vol. I. p. 560. The chapter 23 of the Mk. Purāṇa has been critically edited and published by Alain Daniélou and N. R. Bhatt in 'Textes des Purāṇa sur la theorie musicale,' Pondichery, 1959. It reached the present author late.

89. Winternity, p. 167.

portion of the Ṛgveda. Hence the Mk. Purāṇa may very well be placed in the 3rd century A.C.

(d) *The Vāyupurāṇa.* The Vāyupurāṇa also should be considered in connection with the medieval writings on music. For it contains two chapters (86-87) which treat of the Mūrchanās, Tānas and Gītālaṃkāras[90]. Even if these two chapters are in a very corrupt state, from them one can form a fairly correct idea about the musical teachings of the time. Though this Purāṇa describes the rule of the Gupta dynasty as it was in the 4th century A.C.[91], and though the Guptas, one very great among them being Samudragupta, were patrons of music, these two chapters seem to repeat only what is already available in the NŚ, except that they give the number of Alaṃkāras as thirty. (The second half of the first couplet of the chapter 87 should be emended as follows: *triṃśat ye vai alaṃkārās tān me nigadataḥ śṛṇu* (see sl.21 below). But the NŚ gives the number of Alaṃkāras as thirty-three (XXIX, 23-28). Another new information available in the Vāyupurāṇa is the affiliation of Tānas to different Vedic sacrifices. Due to a loss of some ślokas between the two hemistichs of the couplet 41 of the chapter 86, some writers were led to attach these names to Mūrchanās. If these ślokas occuring in the Bṛhaddeśī hâve not been taken from the Vāyupurāṇa, they must have been taken from a common source by both these works.

(e) *Nandikeśvara.* The Bṛhaddeśī quotes (p.32) in one passage the view of Nandikeśvara on the Mūrchanā. From this we learn that he recognised a class of Mūrchanā consisting of twelve notes. We also know one Nandikeśvara as a writer on *abhinaya* (gesture) and Tāla. And the two may be identical. The *Rudra-ḍamarūdbhava-sūtra-vivaraṇam* a commentary on the Māheśvara-sūtras, is also ascribed to Nandikeśvara. This also may be from the hands of Nandikeśvara the author on *abhinaya* etc. But before the work has been critically studied, one cannot be sure about this. And Nandikeśvara the author of the Abhinaya-darpaṇa as we have seen elsewhere[92] was posterior to the 5th century.

90. Svāmī Prajñānānanda has printed these in his vol. II of the Saṅgīta O-Saṃskṛti, pp. 484 ff. The Viṣṇudharmottara (C. 8th century) also contains some chapters on music. But these are not of much importance in the present connection. See Textes des Purāṇa sur la theorie musicale ed. by Daniélou and Bhatt.

91. Winternitz. op. cit. p. 554.

92. See the Introduction to the Abhinayadarpaṇa ed. M. Ghosh (2nd ed). Calcutta, 1957.

4. *Medieval writers of the Transitional Period (600 A.C.-1000 A.C.)*

(a) *Śārdūla, Mataṅga, Yāṣṭika, Kaśyapa and Durgaśaskti.*

It was during this period that the Rāgas of later Indian music slowly developed from the Grāma-rāgas[93] of early medieval music, which have been mentioned in the Mārkaṇḍeya Purāṇa. The Gīti or the Bhāṣā-gīti of various kinds mentioned in the Bṛhaddeśī[94] had probably connection with this Grāmarāga. And from this work, it is also learnt that Śārdūla recognised only one Gīti called Bhāṣāgīti, Mataṅga two Gītis, Bhāṣāgīti and Vibhāṣā-gīti, Yāṣṭika three of them named Bhāṣāgīti, Vibhāṣāgīti and Antar-bhāṣikagīti. Durgaśakti however gave their number as five, viz. Śuddha, Bhinna, Vesara, Gauḍī and Sādhāraṇī. Kaśyapa seems to agree with Yāṣṭika in this regard; but one cannot be sure on this point. The personal view of the author of the Bṛhaddeśī is that the Gīti is of seven kinds: such as Śuddha, Bhinnaka, Gauḍika, Rāgagīti, Bhāṣāgīti and Vibhāṣāgīti. It is probably to demonstrate the fuller nature of his own classification, that he brings in the view of his predecessors, which have been mentioned above. The evidence at our disposal for ascertaining the time of these authorities is meagre. But we are possibly not quite helpless in this matter. For, the term Bhāṣāgīti seems to give some indication as to the upper limit to the age of these teachers. It seems to be evident that *bhāṣā* in this connection is nothing other than the *deśa-bhāṣā* or regional dielects or languages, and that is the reason why the songs composed in *deśa-bhāṣā* were also called Deśī from which the Bṛhaddeśī derives its name. Now *bhāṣā* came to be accepted as a vehicle of literary expression as early as the 6th century A.C.; for Bāṇabhaṭṭa mentions among his friends one Īśāna who was a *bhāṣā-kavi* or a poet writing in *bhāṣā*.[95] Hence it may naturally be assumed that *bhāṣā* attained some prestige at that time in connection with the music also. In all probablity Śārdūla who recognised one kind of Gīti called the Bhāṣāgīti, might have

93. See above p. 24.
94. See page 82.
95 Bulletin of the School of Oriental Studies Vol. I (1917-20), Grierson, Indo-Aryan Vernaculars, Chapter II, p. 65.

been an younger contemporary of Bāṇabhaṭṭa. Mataṅga, Yāṣṭika, Kaśyapa and Durgaśakti all of whom might have followed him in later centuries, probably one after another, added to the number of Gītis or Bhāṣāgītis. The new era reached right down to the time of the author of the Bṛhaddeśī who seems to have flourished about the 10th century A.C. when the Bhāṣā-movement may be said to have culminated in the development of New Indo-Aryan languages and bhaṣā became the vehicle of the classical melodies of the Rāga-type.

(b) *The Bṛhaddeśī.* The work ascribed to Mataṅga cannot be taken as a work written by Mataṅga. For as we have seen above, Mataṅga's view has been quoted in the work itself along with the view of other earlier writers. Hence it seems have been compiled by some one other than Mataṅga himself, and was ascribed to the old master evidently for giving it a greater authority. About the date of this work we have given our view above. The fact that Śārṅgadeva recognised Durgaśakti's view about the number of Gītis in opposition to the one given by the author of the Bṛhaddeśī[96], probably shows that the two authors were not widely separated in time. The Bṛhaddeśī extensively makes quotation form the NŚ.

5. *Late Medieval Writings (1000 A.C.-1300 A.C.)*

(a) *The Saṅgīta-makaranda.* This work [97] ascribed to Nārada, was evidently not from the hands of the author connected with the Śikṣā named after him. The fact that the Rāgas known in later music make their appearance in it, speaks for its lateness. As it has been utilized by Śārṅgadeva (1210-1247 A.C.) it may be tentatively placed in the 11th century A.C.

(b) *The Rāga-taraṅgiṇī.* This was composed by Locana-Kavi, the court-musician of the king Vallālasena of Bengal. It was written 1160 A.C.[98], the year of Vallālasena's accession

96. See SR. II. 1.7.

97. Ed. M. R. Telang.

98. See Kshitimohan Sen, Bāṅglār Saṅgītācārya in the Gītavitāna-vārṣikī Vol. I, 1350 (B.E.) Songs of Vidyāpati available in the present text of the Rāgataraṅginī are evidently a later interpolation and hence do not determine its date. See *ibid.*

to the throne. He therefore lived one generation earlier than Jayadeva the celebrated author of the Gīta-govinda which was a lyrical poem to be sung with musical accompaniment. From the Rāgataraṅgiṇī it is learnt that the author also wrote other works such as the Rāga-gītasaṃgraha. But these have not come down to us. Locana's work mentions twelve basic (*janaka*) Rāgas to which eighty-six derivative (*janya*) Rāgas owe their origin.

(c) *The Saṅgīta-samayasāra.* This work[99] was written by Pārśvadeva of whom we do not know anything more. He was probably a Jain; and as he names Bhoja[100] and Someśvara[101] he was later than these personages. But Śārṅgadeva who mentions them does not mention Pārśvadeva. Pārśvadeva therefore may be placed in the 13th century A.C. and may be considered to be a contemporary of the author of the Saṅgīta-ratnākara. Pārśva's treatment of Rāgas though pretty exhaustive, is shorter than that of Śārṅgadeva.

(d) *The Saṅgīta-ratnākara.* This is the most exhaustive treatise on Indian music. It was written by Śārṅgadeva (1210-1247) a South Indian whose grandfather was a Kashmirian. In the seven chapters of the work, he treats of notes, Rāgas, miscellaneous topics, musical compositions, rhythms, musical instruments and gestures. He describes Śruti, notes, Grāmas including the obsolete Gāndhara Grāma, Mūrchanā, Tāna, Varṇa, Alaṃkāra, Jāti, Vādī, Saṃvādī, Vivādī and Anuvādī notes very clearly, and summarizes whatever has been said by his predecessors. This gives the work a special importance in connection with a critical study of the NŚ. Many things occurring in this latter work when otherwise obscure, become elucidated as soon as they are compared with similar items discussed in the Saṅgīta-ratnākara. As Śārṅgadeva elaborately describes the Rāgas with their late developments, his work serves, as a bridge between the tradition of the NŚ and the works written in late medieval times (after the 13th century) which almost exclusively treat the Rāgas and their different varieties. As these works are not of much importance regarding the study of Indian music in its ancient and early medieval aspects, we refrain from mentioning them.

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99. Ed. Ganapati Sastri. 100. Ibid (II. 5). 101. Ibid (II. 5; IX. 2).

IV. MORE ABOUT THE ANCIENT INDIAN THEORY AND PRACTICE OF DRAMA

1. *The Three Types of Character*

Characters of all kinds male, female and hermaphrodite in the ancient Indian plays, were classified into three types: superior, inferior and middling[1], for the purpose of distinguishing them by assigning to them special movements to be followed by appropriate music and drumming. Division of Heroes (*nāyaka*) and Heroines (*nāyikā*) into four classes, had also included the same purpose.

2. *The Prominent Position of the Nāṭaka*

From the very detailed description given in the NŚ of the various types of character such as the king and his entourage, inside and outside the royal palace[2], it appears that the Nāṭaka which usually include such characters, was the most prominent among the ten kinds of play. The special purpose of the description seems to have been to help the playwrights who cannot always be expected to possess a first-hand knowledge of habits and customs of such characters.

3. *The Typical Theatrical Troupe*

From a detailed description of the various members of theatrical troupes[3], it appears that such troupes moved from place to place just like the Bengali *Jātrāwālās*, to give performance before people of different regions. It is only on the assumption of this kind that we may easily explain inclusion into the troupe, of such members as makers of headgears (*mukuṭakāraka*) and of ornaments, the dyer (*rajaka*), the painter and craftsmen of various kinds. If like the members of modern theatres of India they were restricted in their activity to any particular place, there might not have been any necessity of counting them as members of theatrical troupes. As communication and transport at that ancient time were not easy, the treatrical parties did not

1. See XXXIV. 2 ff.
2. See XXXIV. 29 ff.
3. See XXXV. 89-90.

probably like to add to their luggage in the shape costumes and other paraphernalia of a dramatic performance. Skilled persons who accompanied them prepared these anew in every region, and these were used for a number of performances held in places not very distant from one another. The Arthaśāstra of Kauṭilya seems to envisage this kind of itinerant theatrical troupes.

4. *The Playwright as a Member of the Theatrical Troupe*

The playwright (*nāṭyakāraka*)[4] appearing as one of the members probably shows also that theatrical troupes moved from place to place and did not depend exclusively on a fixed repertoire, but often constructed special plays based on local history or popular legends, to suit the taste and interest of the people before whom they were called upon to give a performance.

The position of the playwrights was probably analogous to some extent to their modern counterparts attached to some urban theatres of modern India, which employ them for salary with the purpose of making their dramatic compositions the exclusive property.

5. *Distribution of Roles*

The NŚ lays down some general principles for the distribution of roles in a play.[5] For example, it says :

"After considering together their gait, speech and movement of the limbs, as well as their strength and nature, the experts are to employ actors to represent different roles [in a play]"[6]

"Hence the selection of actors should be preceded by an enquiry into their merits. The Director will have no difficulty over the choice [if such a procedure is followed]. After ascertaining their natural aptitudes, he is to distribute roles to different actors".

To clarify further these principles, the NŚ adds :

"Persons who have all the limbs intact, well-formed and thick-set, who are full-grown, not fat or lean, or tall or large, who

4. See XXXV. 99.
5. See XXXV.
6. See XXXV. 5-6.

have vivacity, pleasant voice and good appearance, should be employed to represent the role of gods.[7]

"Persons who are fat, and have a large body, a voice like the peal of hunder, furious looking eyes, and naturally knit eye-brows should be employed to represent the role of Rākṣasas, Dānavas and Daityas ; for the performance of the male actors [should be] in conformity with their limbs and movements".[8]

"Actors of the best kind who have beautiful eyes, eye-brows, forehead, nose, lips, cheeks, face, neck and every other limb beautiful, and who are tall, possessed of pleasant appearance and dignified gait, and are well-behaved, wise, steady by nature, should be employed to represent the role of kings and princes.[9]

In a similar manner the NŚ gives directions about assigning roles of army-leaders, councillors (ministers and secretaries) Kañcukins, the Śrotriyas[10] as well as minor characters.[11] The directions about the representation of fatigued and healthy characters show how careful the ancients were about the assignment of roles. For the NŚ says.

"A person who is naturally thin should be employed in a play to represent tired characters."[12]

"A fat man should be employed to represent persons without any disease".[13]

From the very elaborate rules quoted above, it appears that the author of the NŚ was very careful in the assignment of roles. His rules were often found difficult to be carried into practice. But in spite of this, he was not a doctrinnaire in this regard, and permitted the Directors of theatres to train up properly persons available, even when they did not come up to the standard. On this point he says :

"If however, such persons are not available, the Director should exercise discretion to employ [some one] after a consideration of the latter's nature and movement as well as all the States [to be represented]."

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7. XXXV. 5-6.
8. XXXV. 7-8.
9. XXXV. 9-11.
10. XXXV. 12-14.
11. XXXV. 15-17.
12. XXXV. 18.
13. Ibid.

"Such persons' natural movements whether good, bad or middling, should be regulated by a contact with the Director and then they will properly represent all the States"[14].

6. *The Principles of Personation*

The NŚ also very clearly laid down the principles of personation. It says "One should not enter the stage in his own natural appearance. His own body should be covered with paints and decorations"[15].

"In the production of a play, a person in his natural form of the body should be employed [to assume a role] according to his age and costume"[16].

"Just as a man who renounces his own nature together with the body, and assumes nature of someone else by entering into his body, so the wise actor thinking within himself that "I am he", should represent the States of another person by speech, gait, gestures and other movements"[17].

The stage-representation of characters according the NŚ, are of three kinds: natural (*anurūpa*) unnatural (*virūpa*) and imitative (*rupānusāriṇī*)[18].

These three kinds of representation are described as follows :—

"When women impersonate female characters and men male characters and their ages are similar to that of characters represented, the impersonation is called natural[19]"

"When a boy takes up the role of an old man or an old man that of a boy and betrays his own nature, the representation is called unnatural[20].

When a man assumes a woman's role, the impersonation is called imitative by the best actor. A woman also may assume if she likes, a man's role in actual practice. But an

14. XXXV. 19-20.
15. XXXV. 24.
16. XXXV. 25.
17. XXXV. 26-27.
18. XXXV 28.
19. XXXV. 29.
20. XXXV. 30.

old man and a young man should not try [to imitate] each other's manners[21].

7. *Special Importance of Women in Dramatic Production*

Unlike what was the practice in ancient Greece or in medieval Europe, ancient Indians had no scruple to employ actresses possibly from the very ancient times. Hence the NŚ points out their special fitness on certain points.

The relevant passages in the NŚ are as follows :—

"A delicate person's role is always to be taken up by women. Hence in case of women as well as gods and men of delicate nature [women are to assume the roles]. [It is for this reason that] drama came to be established in heaven through Rambhā, Urvaśī and the like [nymphs]. And similar has been the case in king's harems in this world"[22]. "Want of fatigue in dance and music, is always considered a quality of women, and a dramatic production partly attains its sweetness and partly its strength due to this"[23].

"This delicate type of production is pleasing to kings. Hence plays of this class including the Erotic Sentiment, should be produced by women"[24]. An instance of the production of a play exclusively by women occurs in the Priyadarśikā (III) of Harṣa. Also in Cambodia the country which owes its drama to India, plays are produced exclusively by women[25]. In the palaces of some Sultans of Java too, women are exclusive performers of dance-dramas[26]. It can scarcely be doubted that this practice had its origin in India in hoary antiquity and the relevant passage of the NŚ, quoted above, seems to support our assumption.

8. *Impersonation of a King*

Though the NŚ has given description of a person suited to represent a royal character[27], it closes the topic of impersona-

21. XXXV. 31-32.
22. XXXV. 38-39.
23. XXXV. 44.
24. XXXV. 49.
25. See the author's Contributions to the History of Hindu Drama, Calcutta, 1957, p. 41.
26. See notes on XXXIV. 48-51.
27. XXXV. 9-11.

tion by giving rather elaborate directions about the impersonation of a king. On this point it says :

"How are the qualities of a king to be represented by an actor who has a few wearing apparels ? In this connection it has been said that when dramatic conventions have come into vogue I have made plays furnished with all these (i.e. conventions)".

"In them (i.e. plays) the actor (*naṭa*) covered with paint, and decorated with ornaments, reveal the signs of kingship when he assumes a grave and dignified attitude and then he alone becomes, as it were, a refuge of the seven great divisions (*saptadvīpa*) of the world"[28].

"He should move his limbs only after he has been covered with paints. And trimmed according to the discretion of the Director and having the Sauṣṭhava of limbs, the actor becomes like a king, and [thus trimmed] the king also will be [very much] like an actor. Just as the actor is, so is the king, and just as a king is, so is the actor"[29].

9. *An Ideal Director*

Principles and practices of the ancient Hindu drama as described before, placed a very great responsibility on the Director of a theatre. Hence the NŚ describes the characteristics of an ideal Director as follows :—

He should have "a desirable refinement of speech, knowledge of the rules of Tāla, the theory of notes and instruments [in general]". And he who is "an expert in playing the four kinds of instruments, has various practical experience, is conversant with the practices of different religious sects, and with polity, science of wealth and the manners of courtezans, *ars amatoria* and knows various conventional gaits and movements, thoroughly understands all the sentiments and the states, and is an expert in producing plays, acquainted with all arts and crafts, with words and rules of prosody, and proficient in all the Śāstras, the science of stars and planets and the working of the human body, knows the extent of the earthly continents, divisions, and mountains, and people inhabiting them, and customs they have, and the names of descendants of royal

28. XXXV. 57-59.
29. XXXV. 60-61.

lines, and who listens about acts prescribed in Śāstras, can understand the same, and puts them into practice after understanding them and gives instruction in the same, should be made a Director.[30]

V. MORE DATA OF INDIA'S CULTURAL HISTORY IN THE NĀṬYAŚĀSTRA

1. *Language*

The NŚ mentions besides Sanskrit and the various kinds of Prakrit the Ardha-Saṃskṛta as the language of Dhruvās.[31] By this last term we are probably to understand the so-called Gāthā-Sanskrit which Prof. Edgerton has called hybrid Sanskrit. His hypothesis about its origin does not however appear to be convincing. This new nomenclature seems to ignore the historical circumstances which brought this kind of language into existence.

2. *Metre*

In course of describing Dhruvās the NŚ has described various metres. Most of these names are otherwise unknown.[32]

3. *The Arthaśāstra*

The NŚ (XXXIV. 82-98) describes a king, an army-leader, a purohita (chaplain), ministers, secretaries, judges, wardens of princes (*kumārādhikṛta*) and refers in this connexion to the views of Bṛhaspati who seems to be no other than the old master of this name repeatedly referred to in the Arthaśāstra of Kauṭilya. This probably points to the great antiquity of the NŚ. It is also gathered from the NŚ (XXXIV. 73) that Dauvārika[33] mentioned as a great dignitary connected with the royal palace was a snātaka[34] i.e., a Brāhmaṇa who has duly finished his Vedic studies. This seems to give a clue to the sudden rise of the Suṅgas (who were Brāhmaṇas) after the Maurya dynasty declined. Puṣyamitra Suṅga described by Sylvain Lévi as a

30. XXXV. 65-71.
31. XXXII. 440-442.
32. See XXXII.
33. See AS.
34. See XXIV. 73-74.

a"mayor of the palace" was probably a snātaka employed as Dauvārika by the last Maurya king.

The Sabhāstāra mentioned in the NŚ. (XXIV. 83,98) translated as members of the (royal) court, is also a very old word. The Kumārādhikṛta (XXXIV. 83,97) seems to be the warden of princes mentioned in the Arthaśāstra.

THE NĀṬYAŚĀSTRA

CHAPTER TWENTYEIGHT

ON THE INSTRUMENTAL MUSIC

Three Classes of Instruments

I shall now explain the formal aspects (lit. rule) of the instrumental music (*ātodya*). They are as follows :

1. Regular musical instruments[1] are of four kinds, such as 'stringed' (*tata*),[2] 'covered' (*avanaddha*),[3] 'solid' (*ghana*)[4] and 'hollow' (*suṣira*).

2. [Among these,] the 'stringed' are those with strings, the 'covered' means the drums, the 'solid' the cymbals and the 'hollow' the flutes.

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(1) [1]लक्षणान्वितम् आतोद्य' literally means 'musical instruments possessed of auspicious marks'. NŚ. here considers only the traditional or well-known musical instruments as auspicious.

[2]Explaining in detail the importance of stringed instruments (*tata*) in the production of a play Ag. says :

तत्र स्वरांशे ततसुषिरयोरुपयोगः। तौ हि स्वरस्य परमार्थं रक्तिलक्षणं वितरतः। गातॄणां वाक्पारुष्यादिदोषोपहतानां स्वरस्तन्त्रीवेणुस्वरेण सुस्वरता नीयते स्वभावत एव तन्माधुर्यात्। वाङ्माधुर्यं यावद्धीनं तदाहार्यं मधुरं निरोपितं माधुर्यम् अभ्यासाद् आहरेयुः। ततानुबद्धत्वात् स्वरस्य न न्यूनाधिकभावाशङ्का काचित् तत्र मूर्छितायां वीणायाम् अश्लिष्टितेनाप्यभिहननेन स्वरत्वोपलम्भः। न त्वेवं वंश इति ततातोद्यस्यैव प्राधान्यम्.

And after a while he explains why hollow instruments (*suṣira*) in spite of their affinity with the stringed ones, were not mentioned immediately after these, and then he discusses the position of 'hollow' and 'solid' instruments in the Orchestra. The relevant passage is as follows :

सुषिरस्य स्वरात्मकत्वेऽपि तदा(द)नन्तरं तस्यानभिधानमिति चेन्न, वीणाया एव स्वरभागे प्राधान्यात्। धातुवाद्यविशेषप्रकाशकत्वाद्या(द)वनद्धस्य तन्मानोपकारिताच्च घनस्य, वीणेव (वीणायाम् एव) सुषिरस्य तत एवानुप्रवेशः। ततस्तु वंशस्तत्र चतुर्विधातोद्यमुपरञ्जकम्। उपरञ्जनीयाश्चाभिनय इति तयोरेकत्र सन्निवेशात्मकः समूहः कर्तव्यः। तत्र चतुर्विधमातोद्यं स्वरतालप्राधान्या[द्] द्विविधं कृतं ततमवनद्धं चेति। सुषिरघनयोः क्रमेण तदंशग[त]त्वात्.

[3]चर्मबन्धनाद् अवनद्धम्, Ag. [4]मूर्तिकाठिन्येन घनं, Ag.

Threefold Application of the Instrumental Music

3. In connexion with the dramatic performance (*nāṭaka*) they have threefold application : [that in which] the stringed instruments (*tata*) [preponderate], [that in which] the drums (*avanaddha*) [preponderate], and their [general] application during the dramatic performance (*nāṭyakṛta*).

4-5. In the Orchestra of the stringed instruments (*kutapa*)[1], [appear] the singer (*gāyana*) and his attendants[2] and players of Vipañcī,[3] Vīṇā[4] and flute. Players of Mṛdaṅga (earthen drum), Paṇava[5] and Dardura[6] are [collectively] called the Orchestra of the covered instruments (lit. in the rule of the covered instruments).

6. The Orchestra related to actors and actresses (*prakṛti*)[1] of the superior, the middling and the ordinary type, occupies different positions[2] on the stage during the production of plays (*nāṭyayoga*).

Music of all kinds embellishes the Drama

7. Thus the song (*gāna*), the instrumental music (*vādya*) and the acting (*nāṭya*)[1] having different kinds of

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(4-5) [1]कुतं शब्दं पाति, कुं च रङ्गं तपत्युज्ज्वलयति Ag. The commentator again seems to give this word a new meaning. See Introduction to the Vol. I. pp. LXXVIf. Here *kutapavinyāsa* should be read as *kutapavinyāse*.

[2]परिग्रहो गायकस्य तद् यथा गायका: कांस्यतालिकाहस्ता: Ag. It appears from this that the singer had near him attendants with brass cymbals.

[3]द्वि(वि)पञ्ची अपूर्णतन्त्रीका कोणवादनीया वीणात्वेकविंशतितन्त्रीका Ag. *Vipañcī* seems originally to have been a ten-stringed Vīṇā to be played with a plectrum.

[4]See note 3 above.

[5]पणवोऽल्पतन्त्रीको हुडुंकार: Ag. *Paṇava* is a small drum or tabor.

[6]दर्दुरो महाघण्टाकार: Ag. describes Dardura as being like a large gong made of bell-metal ; some consider it to be a flute. See Apte *sub voce*. *Dārdurika* may however be derived from *dārdura* which means a conch-shell the valve of which opens to the right. See Apte *sub voce*. But in spite of all this, Dardura was a kind of drum. See XXXIII. 4.

(6) [1]See XXXIV. 1-12.

[2]On the Ag. says : ततावनद्धयो: कुतपयोर्नियतदेशता पुष्कराध्याये वक्ष्यते । नाट्यकुतपस्य तु प्रयोगी मा भूद्या(दृश्य)वधिरिति सन्निधिमात्रम् उपयोगि न तु देशनियम:.

(7) [1]This acting included dancing.

appeals (*vividhāśraya*, *lit.* *depending on different things*)[2] *should be made by the producers of plays like a brilliant entity* (*alātacakra-pratima.*).[3]

Characteristics of the Gāndharva

8. That which is made by the stringed instruments and depends [as well] on various other instruments, and consists of notes (*savra*), Tāla (time-measure) and verbal themes (*pada*) should be known as the Gāndharva.[1]

9. As it is very much desired by gods and as it gives much pleasure to Gandharvas, it is called the Gāndharva (i.e. a thing belonging to Gandharvas.)

Sources of the Gāndharva

10. Its source is the human throat (lit. body), the Vīṇā and the flute (*vaṃśa*). I shall describe the formal aspects of (lit. arising from) their notes.

Three kinds of the Gāndharva

11. The Gāndharva is of three kinds[1] : that of the notes (*svara*), that of the Tāla and that of the verbal theme (*pada*).

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[2]See note 3 below.

[3]Kālidāsa uses this expression. See Vikram. V. 2. 0. Ag. explaining why these three different items are to be given unity, says :

यस्माद् विविधाश्रयं भिन्नेन्द्रियग्राह्य-विविधक्रियारूपं तस्माद् यत्नेनैकता संपाद्या येनैकबुद्धि-विषयता तत् सामाजिकस्य गच्छेत्। In this connexion he rejects the suggestion that the mere reading of plays can fulfil their purpose, and says :

अनेन तु मन्यन्ते गीतातोद्यविहीनादपि प्रयोगात् पठ्यमानादपि दशरूपकाद् भवति सिद्धिरित्यनेन सूचितम् इति। तत्तु न सम्यगिव (गेव) तावतो ह्यपरिपूर्णता नाट्यस्य, परिपूर्णं च सर्वानुग्राहि नाट्यस्वरूपम् अभिधित्सितं मुनेः. Cf. Aristotle's view of tragedy (see Introduction to vol I. pp. XLII-XLIII).

(8) [1]*Gāndharva* seems to be a combination of the vocal music and the music of instruments, such as *vīṇā* and flutes (See 10 below). From the Mṛcch. (III. 2. 1) we learn that *vīṇā* as as well human voice charmed Cārudatta in a performance of *Gāndharva*. Ag.'s explanation of गान्धर्वमिति as गान्धर्वां मितिमानं यत्नेन अन्तर्भूतो यस्य etc., seems to be fanciful. See XVII. 92, 94, 98, 102 etc. and XXI. 24, 25, 73, 77 etc. The expression should be taken simply as a combination of *gāndharvam* and *iti*.

(11) [1]The three kinds of *gāndharva* seem to be three kinds of musical performance in which individual notes, beating time, or songs respectively play their principal or only part.

I shall describe the characteristics and the function of the three.

Two Bases of Notes

12. The notes (*svara*) have two bases : the human throat (lit. body) and the Vīṇā. I shall speak about the formal aspects of the notes arising from the two.

Formal Aspects of Music of the Vīṇā

13-14. Notes (*svara*)[1], Grāmas, Mūrchanās[2], Tānas[3], voice-registers (*sthāna*), Vṛttis[4], Overlapping (*sādhāraṇa*) notes. Varṇas, Alaṃkāras, Dhātus[5], Srutis[6] and Jātis which are constituted by the regular notes (*vidhisvara*), are available (lit. united) in the wooden Vīṇā.

Formal Aspect of Music of the Human Throat

15. Notes, Grāmas, Alaṃkāras, Varṇas, voice-registers Jātis and Overlapping notes are available in the Vīṇā of the human throat.

Aspects of the Verbal Theme in Music

16-17. Consonants[1], vowels, euphonic combinations (*sandhi*), case-endings (*vibhakti*), nouns (*nāma*), verbs (*ākhyāta*), prefixes (*upasarga*), particles (*nipāta*), secondary suffixes (*taddhita*), and syllabic and moric metres always relate to the verbal themes of music (*pada*). These are of two kinds : composed (*nibaddha*) and improvised[2] (*anibaddha*, lit. not composed).

Twenty Aspects of the Tāla

18-20. Now I shall speak of the Tāla[1]. Āvāpa[2] Niṣkrama, Vikṣepa, Praveśaka, Śamyā, Tāla, Sannipāta, Parivarta,

(13-14) [1]This and the succeeding terms have been defined below.

[2] It seems that Mūrchanās, Tānas, Vṛttis, Dhātu and Śruti related practically to the Vīṇā or the stringed instruments of its class.

[3] See note 2 above. [4] *Ibid.* [5] *Ibid.* [6] *Ibid.*

(16-17) [1]This and the folloing terms have been defined in XV. 9, 33, 39ff. The *ākhar* of the Bengali *kīrtan*, is probably an example of the *anibaddha pada.*

(18-20) [1]Here *tālagatasyāpi* should be read as *tālagataṃś cāpi.*
[2]This and the following terms have been defined later on.

Vastu, Mātrā, Vidārī, Aṅga, tempo *(laya)*, Yati, Prakaraṇa, *Gīti*, *Avayava*, *Mārga*, *Pādabhāga*, and *Pāṇi* are the twenty[3] formal aspects of the Tāla. These [are] in brief about the Gāndharva. Listen next in details about the same.

The Seven Notes

On the Notes *(svara)*:

21. The seven notes are: Ṣaḍja *(sa)*, Ṛṣabha *(ri)*, Gāndhāra *(ga)*, Madhyama *(ma)*, Pañcama *(pa)*, Dhaivata *(dha)* and Niṣāda *(ni)*.

Mutual relation of the Notes

22. [According] as they relate to an interval of [more or less] Śrutis, they are of four classes, such as Sonant[1] *(vādin)*, Consonant *(saṃvādin)*[2] Assonant *(anuvādin*[3], and Dissonant *(vivādin)*[4].

The Sonant and the Consonant Notes

That which is an Aṃśa[5] [note] anywhere, will in this connexion, be called there Sonant *(vādin)*. Those two notes

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[3]The text *ity ekaviṃśako* should be read as *ity evaṃ viṃśako.*

(22) [1]For an explanation of this and succeeding terms see below and GS. I. pp. 462, 463, 467, 468 ; GS. II. pp. 117-123, MM. p. 9. MH. p. 108.cf. MI. pp. 27-28.

According to Dr. A. A. Bake (MM. p. 9.) "the sonant note is the melodic centre of the melody." See below note 1 of 76-78.

[2]See SR. I. 3. 47ff. Kn. says : ययोः स्वरयोरन्तरगोचराः स्वाधारश्रुती विहाय मध्यवर्तिन्यः श्रुतयो द्वादशाष्टौ वा दृश्यन्ते तौ मिथः संवादिनौ भवतः इति। Sbh. too says : द्वादशाष्टौ वा श्रुतयो ययोरन्तरे वर्तन्ते तौ मिथः परस्परं संवादिनौ भवतः. But Mataṅga (Bd. p. 14, ll. 1-2) says : संवादिनस्तु पुनः समश्रुतिकत्वे सति त्रयोदशनवान्तरत्वेनावबोद्धव्याः ; and Dattilla (18) too says : मिथः संवादिनौ ज्ञेयौ त्रयोदशनवान्तरौ. The difference between the two views, is more apparent than real. For Sbh. says ययोः श्रुत्योः स्वरावस्थितौ ते श्रुती विहाय मध्यस्था श्रुतयो द्वादशाष्टौ वा यदि भवन्ति तदा तयोः संवादित्वम् इत्यनेनाभिप्रायेणैवम् उक्तम्। मतङ्गादिभिस्तु यो यस्य संवादी तस्यावस्थानश्रुतिमपि कुक्षौ गणयित्वा त्रयोदशनवान्तरम् उक्तमिति न कश्चिद् विसंवादः (on SR. I. 3. 48-49). [3]See below note 2 on 23. [4]See below note 1 on 23.

[5]From its several variants it appears that the term *aṃśa* is nothing but *aṃga* misread from some very early ms. For more about this see the Introduction.

which are at an interval, of nine or thirteen Śrutis from each other are mutually Consonant (*saṃvādin*) e.g. Ṣaḍja and Madhyama, Ṣaḍja and Pañcama, Ṛṣabha and Dhaivata, Gāndhāra and Niṣada in the Ṣaḍja Grāma. Such is the case in the Madhyama Grāma, except that Ṣaḍja and Pañcama are not Consonant while Pañcma and Ṛṣabha are so. [On these there] is a [traditional] Śloka :

23. In the Madhyama Grāma, Pañcama, and Ṛṣabha are Consonant while Ṣaḍja and Pañcama are so in the Ṣadja Grāma [only].

The Dissonant Notes

The notes being at an interval of [two or] twenty Śrutis are Dissonant[1] e.g. Ṛṣabha and Gāndhāra, Dhaivata and Niṣāda.

The Assonant Notes

Now Sonant, Consonant and Dissonant notes having been determined (lit. established) the remaining ones are to be called Assonant[2], e.g. Ṛṣabha, Gāndhāra, Dhaivata and Niṣāda to Ṣaḍja ; Madhyama, Pañcama and Niṣāda to Ṛṣabhā ; and Madhyama, Pañcama and Dhaivata to Gāndhāra ; Dhaivata, Pañcama and Niṣāda to Madhyama ;

(23)[1]Mataṅga (p. 15. ll 11-12) says : द्वान्तरत्वाद् विवादित्वम् उक्तम् and Dattila (19) too says : द्वान्तरौ तु विवादिनौ Kn. says एकेन श्रुत्यन्तरितौ परस्परं विवादिनौ इति लक्षणं सूचितं भवति and reconciles this with the view of the NŚ, and other earlier writers as follows : द्वयोरेकस्याधारश्रुत्या सह द्वान्तरत्वस्य विवक्षितत्वादेकश्रुत्यन्तरितत्वमेवार्थः (on SR. I. 3. 49). SR. (I. 3. 49) defines *vivādī* notes differently. It makes *ni* and *ga*, *vivādī* to *ri* and *dha* respectively.

[2]Mataṅga (p. 144ff.) says that the mutually *anuvādī* pairs of notes are : *sa* and *ri*, *pa* and *dha*, *sa* and *dha*, *pa* and *ri* in the Ṣadja-grāma. Sbh. adds one more pair (*ma* and *ri*) to these (on SR. I. 3. 50).

[3]The Grāma may be translated as 'scale'. Strangway's theory about its meaning does not appear to be sound (see MH. p. 106). Weber thinks that the Greek word *gamma* in its musical sense, is nothing but a derivation from the Sanskrit word *grāma*. Indische Streifen, I.3. (Ref.MM. p. 10). According to Nārada there is one more Grāma named Gāndhāra (NāŚ. I. 2. 8). SR (I. 4. 5) too mentions this. For more about Grāma see MH. pp. 108-112.

Dhaivata and Niṣāda to Pañcama ; Ṛṣabha, Pañcama and Madhyama to Dhaivata. [All these are] in the Ṣaḍja Grāma. In the Madhyama Grāmā too, Pañcama, Dhaivata and Niṣāda [are Assonant] to Madhyama ; Ṛṣabha Ṣaḍja, and Gāndhāra to Pañcama ; Ṣaḍjā, Ṛṣabha and Gāndhāra to Dhaivata ; the same (Ṣāḍja, Ṛṣabha and Gāndhāra) to Niṣāda. As a note [prominently] sounds it is called Sonant ; as it sounds in cosonance [with another] it is Consonant ; as it sounds discordantly [to another] it is Dissonant, and as it follows [another note] it is called Assonant. These notes become low or high according to the adjustment of the strings, and the varying condition (lit. diversity) of the beam of the Viṇā and of the sense-organs. So much about the aspects of four classes of notes.

Description of the Two Grāmas

Now, there are two Grāmas[3] : Ṣaḍja and Madhyama. Each of these two (lit. there) include twentytwo Śrutis in the following manner :

24. Śrutis in the Ṣaḍja Grāmā are shown as follows :— three [in Ṛṣabha],[1] two [in Gāndhāra], four [in Madhyama], four [in Pañcama], three [in Dhaivata], two [in Niṣāda] and four [in Ṣaḍja].

In the Madhyama Grāma Pañcama should be made difficient in one Śruti. The difference which occurs in Pañcama when it is raised[2] or lowered by a Śruti and when consequential slackness[3] or tenseness [of strings] occurs, will indicate a typical (*pramāṇa*) Śruti.[4] We shall

(24) [1]Probably due to the exigency of metre, the NŚ. in describing here the Śrutis of each note, begins from Ṛṣabha.

[2]*Utkarsas* (increase) *tīvratā*, *apakarṣo* (decrease) *mandatā*, Ag.

[3]*Mārdavaṃ* (slackness) *tantryāḥ śithilīkaraṇam*, *viparītatvam āyatatvam* (tenseness) Ag.

[4]*Sruti* may be translated as 'interval'. Early authorities differed from one another as to the nature and number of Śrutis. Viśvāvasu thought they were two, some authority considered that their number was three,

explain the system of these [Śrutis]. The two Vīṇās with beams (*daṇḍa*) and strings of similar measure,[5] and with similar adjustment of the latter in the Ṣaḍja Grāma should be made [ready]. [Then] one of these should be tuned in the Madhyama Grāma by lowering Pañcama [by one of Śruti]. The same (Vīṇā) by adding one Śruti (lit. due to adding of one Śruti) to Pañcama will be tuned in the Ṣaḍja Grāma. This is the meaning of decreasing a Śruti (lit. thus a Śruti is decreased). Again due to the decrease of a Śruti in another [Vīṇā] Gāndhāra and Niṣāda will merge with Dhaivata and Ṛṣbha respectively, when there is an interval of two Śrutis between them. Again due to the decrease of a Śruti in another (Viṇā) Ṛṣbha and Dhaivata will merge with Ṣaḍja and Pañcama respectively when there is an interval of [three] Śrutis. Similarly the same [one] Śruti being again decreased Pañcama, Madhyama and Ṣaḍja will merge with Madhyama, Gāndhāra and Niṣāda respectively when there is an in interval of four Śrutis between them. Thus according this system of Śrutis, [each of] the two Grāmas should be taken as consisting of twentytwo Śrutis. [The following] are the Ślokas to this effect :

Śrutis in the Ṣaḍja Grāma

25-26. In the Ṣaḍja Grāma, Ṣaḍja, includes four Srutis, Ṛṣabha three, Gāndhāra two, Madhyama four, Pañcama four, Dhaivata three and Niṣāda two.

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some twentytwo, some sixtysix and some infinite. Views of the anonymous authorities are known from the following couplet of Kohala :

द्वाविंशति केचिदुदाहरन्ति श्रुतीः श्रुतिज्ञानविचारदक्षाः। षट्षष्टिभिन्नाः खलु केचिदासामानन्त्यमेव प्रतिपादयन्ति ॥

See Bd. pp. 4, 5 ; Sbh on SR. I. 3. 8. 9. For an elaborate discussion on the nature of Śrutis in relation to the seven notes in the ancient Hindu scale see GS. I. pp. 298-379 ; GS. II. pp. 138-143. The following passage in NŚ. from निदर्शनं त्वासाम् to द्वाविंशति श्रुतयः प्रत्यवगन्तव्याः occurs in the Bd. (pp. 5-6) with a slight modification. SR. too follows this (See I. 3. 11-22).

[5] Ag. explains this 'measure' (*prāmaṇa*) as length and thickness, others include the number of strings also in this (प्रमाणम् चानाहपरिणाहौ; तन्त्रीणां तुल्यत्वं संख्यया स्थौल्यादिना चेति केचित्).

Śrutis in the Madhyama Grāma

27-28. [In the Madhyama Grāma] Madhyama consists of four Śrutis. Pañcama three, Dhaivata four, Niṣāda two, Ṣaḍja four, Ṛṣabha three and Gāndhāra two Śrutis[1]. [Thus] the system of [mutual] intervals (*antara*) has been explained.

The Mūrchanās

Now about the Mūrchanās[2]. They are of fourteen kinds in the two Grāmas[3].

Mūrchanās in the Ṣaḍja Grāma

29-30. Based on the Ṣaḍja Grāma there are seven Mūrchanās : the first Uttaramandrā, the second Rajanī, the third Uttarāyatā, the fourth Śuddhaṣaḍjā, the fifth Matsarīkṛta, the sixth Aśvakrāntā and the seventh Abhirudgatā. The first notes of these are [respectively] : Ṣaḍja, Niṣāda, Dhaivata. Pañcama, Madhyama, Gāndhāra and Ṛṣabha in the Ṣaḍja Grāma.

Mūrchanās in the Madhyama Grāma

In the Madhyama Grāma [occur the following Mūrchanās].

(27-28) [1]The Gāndhāra Grāma became obsolete at the time of the NŚ., which ignores it. For its Śrutis see SR. I. 4. 4-5 and MM. p. 10.

[2]The 'Mūrchanā' has often been translated as 'mode' of the Western music (See GS. I. p. 284 ; MH. p. 106 ; MM. pp. 10-11). But we are not sure about the accuracy of this. For further details about the term see GS. I. pp. 285ff ; GS. II. pp. 14, 83ff. Mataṅga explains the term as follows :

मूर्छनाशब्दव्युत्पत्तिर्मूर्छामोहसमुच्छ्रये । मूर्छते येन रागो हि मूर्छनेत्यभिसंज्ञिता (Bd. p. 22). Sbh. further explains this as follows :

स्वराणामेव मूर्छनात्वं न त्वारोहावरोहरूपाया क्रियाया इत्युक्तं तेनैव (= मतङ्गेनैव) आरोहणावरोहणक्रमेण स्वरसप्तकम् । मूर्छनाशब्दवाच्यं हि विज्ञेयं तद् विचक्षणैः (on SR. I. 4. 9-11). But curiously enough Ag. writes : क्रमात् अतिक्रमेणोर्ध्वं यत्र समाप्तम् अव(आ)रोहणं तदुपलक्षितं स्वरसप्तकस्वरूपवतो (ता) मूर्छना । मूर्छना हि समुच्छ्राये पठ्यते.

[3]For the Mūrchanās of the Gāndhāra Grāma see NāŚ. I. 2. 9 and SR. I. 4. 25-26.

31-32. Based on the Madhyama Grāma there are seven Mūrchanās : the first Sauvīrī, the second Hariṇāśvā, the third Kalopanatā, the fourth Śuddhamadhyā, the fifth Mārgavī, the sixth Pauravī and the seventh Hṛṣyakā.

[The first] notes[1] of these are respectively Madhyama, Gāndhāra, Ṛṣabha, Ṣaḍja, Niṣāda, Dhaivata and Pañcama.

Initial Notes of the Mūrchanās in the two Grāmas

[Thus] the first notes of these serially are : in the Ṣaḍja Grāma—Uttaramandrā [is to begin] with Ṣaḍja, Rajanī with Niṣāda, Uttarāyatā with Dhaivata, Śuddhaṣaḍjā with Pañcama, Matsarīkṛtā with Madhyama, Aśvakrāntā with Gāndhāra, and Abhirudgatā with Ṛṣabha.

And in the Madhyama Grāma—Sauvīrī [is to begin] with Madhyama, Hariṇāśvā with Gāndhāra, Kalopanatā with Ṛṣabha, Śuddhamadhyamā with Ṣaḍja, Mārgī (Mārgavī) with Niṣāda, Pauravī with Dhaivata, and Hṛṣyakā with Pañcama.

The Four classes of Mūrchanās

Thus combined in [different] orders, the notes constitute fourteen Mūrchanās of four classes, such as heptatonic (*pūrṇa*, lit. full), hexatonic (*ṣāḍavakṛta*), pentatonic (*auḍavitīkṛta*)[2] and that including the Overlapping note (*sādhāraṇakṛta*).

33-34. The seven notes combined in [different] orders (lit. having an order) are called [full or heptatonic] Mūrchanās. Tānas[1] consisting of six and five notes are [respec-

(31-32) [1]Though NŚ. is silent on the point, the SR. gives the differing pitch of notes as they appear in the Mūrchanās. (See I. 12-14 and Sbh. thereon).

(33-34) [1]Tānas or pure Tānas are included into the Mūrchanās. Difference between them seems to be that the latter includes all the seven notes, while in the former, one or two notes except Madhyama in all Grāmas, and Dhaivata in the Ṣaḍja Grāma, and Pañcama in the Madhyama Grāma are so very weakly 'worked' that they are considered as dropped. For the two ways of working such Tānas see below. NŚ. does not seem to be quite clear about the function of Mūrchanās, and Tānas which they include. But Ag. says तानाश्च कृतप उपयुज्यन्ते. It is doubtful whether the modern use of the term Tāna, is very old. The Mūrchanā in its original sense seems to have disappeared from the later Indian music (see MH. p.

tively] called hexatone (*ṣāḍava*)[2] and pentatone (*auḍavita*).[3] Besides these, there is another kind of Mūrchanā which includes the Overlapping notes or is combined with the Kākalī notes or the intermediate notes (*antarasvara*), and this belongs to both the Grāmas (Ṣaḍja and Madhyama).

The same Mūrchanā is produced (lit. accomplished) in two ways. In this connexion, Gāndhāra being reduced to Dhaivata by an increase of two Śrutis in it, [the two terms] the Grāma and the Mūrchanā become differentiated in the Ṣaḍja Grāma, and due to that, Madhyama and the notes following it, become serially reduced to Niṣāda and the notes following it. In the Madhyama Grāma too, Dhaivata being softened (curtailed in Srutis) and Niṣāda being augmented, the two [terms] are differentiated. [In case of this Grāma too] there being an interval of the same [number of] Śrutis, the difference of terms [becomes justified]. The interval between Pañcama and Dhaivata is of four Śrutis ; similarly due to an increase of Gāndhāra, the interval will be of four Śrutis. The remaining Madhyama, Pañcama, Dhaivata, Niṣāda, Ṛṣabha and Ṣaḍja become reduced [serially]. to Madhyama and the notes following it. This is due to an interval of the same number of Śrutis.

The system of [mutual] intervals has been explained in connexion with the system of Śrutis.

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106). About the function of the Mūrchanā and Tāna, Sbh. says : ननु मूर्छनास्तावज् जातिरागभाषादिषूपयोगिन्य इति युक्तं तासां कथनम्; तानास्तु कुत्रोपयुज्यन्ते ? उच्यन्ते। द्वयोर्ग्रामयोर्जातिरागाण्यत्वप्रतिपादनार्थं प्रयोगस्तानानामित्युक्तं मतङ्गेन (on SR. I. 4. 29-31). But Mataṅga's view given here, is not quite clear.

[2]The term *auḍavita* and *auḍava* have often been read respectively as *auḍuvita* and *auḍuva* with a notion about their connection with *uḍu* (= star). *Oḍava* or *auḍava* which lies at the basis of these terms, appears to be a non-Aryan word meaning probably 'five', and *ṣāḍava* too may likewise be of the same origin, and may mean 'six', and its another form might have been *ṣoḍava* connected with *ṣoḍa* in *ṣoḍaśa*. This hypothesis may better explain in case of *ṣaṭ*, the appearance of a cerebral sound in place of I-E *k*.

[3]See note 2 above.

Eightyfour Tānas of the Mūrchanās

Tānas which depend on Mūrchanās are eightyfour in number. Among these the hexatonic ones are fortynine, and the pentatonic ones thirtyfive.

The Hexatonic Tānas

The hexatonic ones have seven varieties, e.g. four Tānas devoid of Ṣaḍja, Ṛṣabha, Niṣāda and Pañcama in the Ṣaḍja Grāma ; three Tānas devoid of Ṣaḍja, Ṛṣabha and Gāndhāra in the Madhyama Grāma. Thus these being worked in all, the Mūrchanās [in the two Grāmas] will give rise to fortynine Tānas.

The Pentatonic Tānas

The pentatonic ones have five varieties e.g. three Tānas devoid of Ṣaḍja and Pañcama, of Ṛṣabha and Pañcama, and of Gāndhāra and Niṣāda in the Ṣaḍja Grāma, two Tānas devoid of Ṛṣabha and Dhaivata, and of Gāndhāra and Niṣāda in the Madhyama Grāma. Thus these being worked in all, the pentatonic Mūrchanās [in the two Grāmas] will give rise to thirtyfive Tānas, twentyone in the Ṣaḍja Grāma and fourteen in the Madhyama Grāma.

The Two Ways of Tānas

There are two ways of working the Tāna in the string (*tantrī*) : Entrance (*praveśa*) and Arrest (*nigraha*). The Entrance is made by sharpening (lit. emphasizing) the preceding (*adhara*) note and by softening (*mārdava*) the succeeding (*uttara*) note. And the Arrest is non-touching, i.e., not touching the Madhyama note. The Mūrchanā is indicated by the Madhyama note of the Vīṇā, because it is constant (*anāśī*. lit. not perishable). Hence the Entrance and the Arrest [do not] relate to the Madhyama note. The variety of the Tānas and the Mūrchanās thus [arising], provides enjoyment to the hearer as well as to the musician (*prayoktṛ*, lit. producer). The Mūrchanā [and Tāna] are also of use [because their practice helps] the

attainment of the voice-registers (*sthāna-prāpti*).[4] There are three voice-registers. Their description has been given in the rules regarding the Intonation (*kākū*).[5]

The Overlapping

I shall now relate the rules regarding the Overlapping of notes (*sādhāraṇa-vidhi*). The Overlapping (*sādhāraṇa*) means the quality of a note rising between two [consecutive] notes [in a Grāma]. Why? The thing which exists between the two [similar things, partly merging into each other] is overlapping (*sādhāraṇa*), e.g., the transition of a season.

35. In the shade one feels cold, but while staying in the sun one sweats (lit. the sweat comes out). [It seems that at this time] neither has the spring come [fully], nor has the winter gone away completely.

This is an example of the overlapping season.

Two kinds of Overlapping

There are two kinds of Overlapping: Overlapping in notes (*savarasādhāraṇa*) and Overlapping in Jātis (*Jātisādhāraṇa*).

The Overlapping Notes

The Kākalī and the transitional note (*antarasvara*) are the Overlapping notes (*svarasādhāraṇa*). Now if two Śrutis are added to Niṣāda, it is called Kākalī Niṣāda and not Ṣaḍja; as it is a note rising between the two (pure Niṣāda and Ṣaḍja), it become Overlapping. Similarly [the two Śrutis being added to it] Gāndhāra becomes transitional Gāndhāra and not Madhyama, because it is a transitional note (*antarasvara*) between the two (Madhyama and Gāndhāra). Thus the Overlapping notes [occur].

Why is Niṣāda called Kākalī? Because it is an indistinct second, or it is produced with [slight] pulling (*akṛṣṭatva*[1]) or due to its very fineness (*saukṣmya*[2]) or be-

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[1]It appears from this that by imitating the Mūrchanās and Tānas produced in the Viṇā, singers attained the facility of producing notes from any voice-register they liked. See above note 2 on 13-14.

[5]See XIX. 37ff before.

(35) [1]अकृष्ट = ईषत्कृष्ट (तदल्पार्थे नञ्)। [2]सौक्ष्म्यं वैचित्र्यं निपुणसाध्यता च. Ag.

cause it behaves like the crow's eye (*kākākṣi*)[2] and relates to the two [notes, Niṣāda and Ṣaḍja], it is called (*kākalī*). Just as salt among the six [kinds of] taste (*rasa*), is called Kṣāra (corrosive), so Niṣāda is called Kākalī, and the Overlapping note is called the transitional note.

The Overlapping Jāti

The Overlapping Jāti[2] (*jātisādhāraṇa*) [arises] from observing in another Grāma the notes which belong to the minor limbs of two or more Jātis which are in the same Grāma and have common Aṃśas. The Overlapping note (*svarasādhāraṇa*) belonging to the two Grāmas (Ṣaḍja and Madhyama) is of two kinds. Why? For, occurring in the Ṣaḍja Grāma it is the Overlapping Ṣaḍja, and in the Madhyama Grāma it is Overlapping Madhyama. The Overlapping here is a special nature of the note. This is so in the Ṣaḍja Grāma, and the same [also] is the case in the Madhyama Grāma. Due to the delicacy of its production (*proyoga-saukṣmya*) it is fitly called Kaiśika (capillary). This is the Overlapping note which is used in Jātis where Niṣāda and Gāndhāra are weak (*alpa*). On these points there are the two Ślokas :

36. The transitional note (*antarasvara*) should always relate to the ascending scale (*ārohin*) and be made especially weakened (*alpa*), but it should never be in the descending scale (*avarohin*).

37. If it is made in the descending scale whether weak or strong, the transitional notes will lead Śrutis to the Jāti-rāgas.

The Jātis

We shall now explain the Jātis.

38-39. The Jātis[1] relating to the Overlapping notes

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[2] Cf. काकाक्षिगोलकन्याय.

(38-39) [1]On the meaning of Jāti, Kn. says ग्रामद्वयाज्जायन्त इति जातयः and Sbh. सकलस्य रागादेर्जन्महेतुत्वाज्जातयः (on SR. I. 7. 3). See also Bd. pp. 55-56. But Jātis are the primitive melody-types from which Rāgas of later Hindu music developed. *Jāti* meaning 'birth' probably stands here for recog-

are three in number : Madhyama, Pañcamī and Ṣaḍjamadhyā. Their constituent parts are Ṣaḍja, Madhyama and Pañcama of which the Pañcamī will be distinct, but weaker than the rest in its own note (i. e. Pañcama).

Seven Jātis in the Ṣaḍja Grāma

40-41. The seven Jātis[1] in the Ṣaḍja Grāma are ; Ṣāḍji, Ārṣabhī, Dhaivatī, Naiṣādi, Ṣaḍjodīcyavatī, Ṣaḍjakaiśikī and Ṣaḍjamadhyamā.

Eleven Jātis in the Madhyama Grāma

42-43. The eleven Jātis[1] in the Madhyama Grāma are ; Gāndhārī, Raktagāndhārī, Gāndhārodīcyavā, Madhyamodīcyavā, Madhyama, Pāñcamī, Gāndhārapañcamī, Āndhrī, Nandayantī, Karmāravī and Kaiśikī.

44. There are the eighteen Jātis of which I spoke before. I shall now describe the Nyāsa (terminal note), and Apanyāsa (semi-terminal note) which they include.

Two kinds of Jātis

Of these eighteen, seven owe their names to the seven notes. They are of two kinds :[1] pure (*śuddha*) and modified (*vikṛta*). In the Ṣaḍja Grāma the pure (Jātis) are Ṣāḍjī, Ārṣabhi, Dhaivatī and Niṣādavatī (= Naiṣādī) and in the Madhyama Grāma they are Gāndhāri, Madhyama and Pañcāmī. 'Pure' (*śuddha*) in this connexion means having Svarāṃśa[2] (= Aṃśa), Graha[2] and Nyāsa[2] consisting of all the [seven] notes (lit. not difficient in notes). When some of

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nized melody-types of the day, which were considered to be of (pure) birth as opposed to other types which were hybrids. For the characteristics of the Jātis see 73-74 below.

जायते शुद्धभिन्नगौडरागसाधारणभाषाविभाषात्मकं गीतिसप्तकं इष्टसिद्धिभावस्वोपरञ्जनं च यतस्ततो जातय: (Ag.).

(40-41) [1]See SR I. 7. 17.

(42-43) [1]See SR. I. 7. 18. SR. (I. 7. 18-20.) classifies them also into (*i*) Purṇā (heptatonic), (*ii*) Pūrṇa-ṣāḍavā (heptatonic and hexatonic) and (*iii*) Pūrṇā-ṣādavauḍavitā (heptatonic, hexatonic as well as pentatonic).

(44) [1]See above note 1 of (40-41) and 41-42).

[2]For a definition of these term see below 74ff.

these [Jātis] lack two or more of the [prescribed] characteristics except the Nyāsa, they are called 'modified' (*vikṛta*). Hence (lit. due to this) those indeed are pure Jātis, and these indeed are modified ones (i.e. Jātis). In the observation of the Nyāsa in the [pure], Jātis the note should be regularly Mandra ; but in case the modified Jātis, there is no rule [about it]. The modified [Jātis] are eleven in number and they grow from combination. [These] eleven are formed from their mutual combination, as follows :

45. Jātis are pure as well as modified, and the [latter] arises from the combination [of other Jātis]. Among them seven are pure while the remaining eleven are modified.

The modified Jātis

46. I shall now speak in due order and with proper brevity, of Jātis which grow out of notes, and Aṃśas of these [pure] Jātis.

47. The Ṣaḍja-madhyama[1] is formed by the Ṣāḍji, the Madhyama. The Ṣaḍjakaiśiki[2] Jāti is formed by the Ṣāḍji and the Gāndhārī.

48. The Ṣaḍjodīcyavatī is formed by the Ṣāḍji, the Gāndhārī and the Dhaivatī combined or associated with one another.

49. The Gāndhārodīcyavā is formed by the Ṣāḍjī, the Gāndhārī, the Dhaivatī and the Madhyama.

50. The Madhyamodīcyavā is formed by the Gāndhārī, the Pañcamī, the Dhaivatī and the Madhyama.

51. The Raktagāndhārī is formed by the four : the Gāndhāri, the Pañcamī, the Naiṣādi and the Madhyama.

52. The Āndhrī is formed by the Gāndhāri, and the Ārṣabhī[1]. The Nandayantī is formed by the Gāndharī, the Pañcamī and the Ārṣabhī.

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(47) [1]The constitution of modified Jātis, has been given in Bd. in a slightly different language (pp. 54-55). The passage appears there as a quotation from Bharata, though actually it has been re-written. See also SR. I. 7. 10-16. [2]See note 1 above.

(52) [1]C. reads Ṣāḍjī instead of Ārṣabhī. But Bd. read (p. 54 आर्षभ्यास्तु भवेदान्ध्री गान्धार्याश्च सङ्करात्. See also SR. I. 7. 12.

53. The Gāndhārapañcamī is formed by the Gāndhārī and the Pañcamī.

53-54. The Karmāravī is formed by the Naiṣādi, the Ārṣabhī and the Pañcamī, and it is heptatonic (lit. full).

The Kaiśikī is formed by the Ṣāḍjī, the Gāndhārī, the Madhyama, the Pañcamī and the Naiṣādī (lit. the pure Jātis except the Dhaivatī and the Ārṣabhī).

55. These are the distinct Jātis growing out of mutual combination of notes in the two Grāmas.

The Number of Notes in the Jātis of the two Grāmas

56. Of these the four heptatonic (*saptasvarā*) and the ten pentatonic (*pañcasvarā*) and the four hexatonic (*ṣaṭsvarā*)[1].

Jātis in the Ṣāḍja Grāma : The Heptatonic Jātis

57. [Of these] the Madhyamodīcavā, the Ṣaḍjakaiśikī, the Karmāravī and the Gāndhārapañcamī are heptatonic (lit. full) Jātis[1].

The Pentatonic Jātis

58-60. The Gāndhārī, the Raktagāndhārī, the Madhyama, the Pañcamī, the Kaiśikī, the five [Jātis] in the Madhyama [Grāma], the Ārṣabhī, the Dhaivatī, the Naiṣādi, the Ṣaḍjamadhyamā and the Ṣaḍjodīcyavatī, [the five Jātis] in the Ṣaḍja Grāma, are the ten pentatonic Jātis.

The Jātis in the Madhyama Grāma : The Hexatonic Jātis

60-61. The Gāndhārodīcyavā, the Nandayantī and the Āndhrī, [the three Jātis, in the Madhyama Gramā, and the Ṣāḍji alone in the Ṣaḍja Grāma, are hexatonic.

62. The Jātis (lit. those) which have been described as pentatonic and hexatonic may on rare occasions be changed respectively into hexatonic (*ṣāḍavībhūtā*) and pentatonic (*auḍavīkṛtā*)[1].

(56) [1]See Bd. 188 (p. 55) ; SR. I. 7. 18.

(57) [1]See Bd. 189 (p. 55).

(58-60) [1]See Bd. 192, 191, 190 (p. 55).

(62) [1]See Bd. 194, 195 (p. 55).

The Heptatonic Jātis

63-64. The Karmāravī, the Madhyamodīcyavā and the Gāndhārapañcamī are the heptatonic (lit. full) Jātis in the Madhyama Grāma, and the heptatonic Jāti in the Ṣaḍja Grāma is the Ṣaḍjakaiśikī. 64-65. (*A variant of 60b-61a.*)

Aṃśas in the Jātis

65-69. So much about the Jātis in the two Grāmas. I shall now describe their different Aṃśas.

The Ṣaḍjamadhyamā should have no hexatonic treatment including Niṣāda (lit. the seventh), and there should be no Gāndhāra there, because of an elimination of its Consonant note ; and the Gāndhārī, the Raktagāndhārī and the Kaiśikī should have no Pañcama, and the Ṣāḍjī should have no Gāndhāra, and the Ṣāḍjodīcyavā no Dhaivata in their hexatonic treatment. These seven [notes] are to be discarded in connexion with the hexatonic treatment of the Jātis named, because of the elimination of their Consonant notes.

69-71. The Gāndhārī and the Raktagāndhārī Jātis should have no Ṣaḍja, Madhyama, Pañcama and Naiṣāda in their pentatonic treatment, and the Ṣāḍjī and the Madhyama respectively should have no Gāndhāra and Niṣāda, and the Pañcamī no Ṛṣabha, and the Kaiśikī no Dhaivata in their pentatonic treatment. These are the twelve notes which should be discarded in the pentatonic treatment.

72-73. Hence these Jātis should always be without pentatonic treatment. From the Jātis any of (lit. all) the notes may be left out ; but Madhyama should never be left out. For the great sages who chanted the Sāmans, expressed an opinion in the Gāndharva Kalpa that Madhyama the best of notes, is indispensible (lit. imperishable).

The Characteristics of the Jātis

74. Ten characteristics of the Jātis are : Graha, Aṃśa, Tāra, Mandra, Nyāsa, Apanyāsa, Reduction, (*alpatva*),

(74) [1]This and the following nine terms have been defined below (75ff). A later writer adds the Antaramārga, Saṃnyāsa and Vinyāsa to these, and make the number thirteen (MM. pp. 36-37).

Amplification (*bahutva*), hexatonic treatment (*ṣāḍava*), and pentatonic treatment (*auḍavīta*).

The Graha

75. [1]Grahas have been like the Aṃśa of all the Jātis. That note which is taken up in the beginning [of a song] is the Graha, and is an alternative[2] term for the Aṃśa.

The Aṃśa

76-78. The ten characteristics of the Aṃśa[1] are [as follows] :—

The Aṃśa [is that note in the song] on which its charm (*rāga*) depends, and from which the charm proceeds ; it is the basis of the variation into low (*mandra*) and high (*tāra*) pitches depending on the [first] five notes (*pañcasvarapara*), and in the combination of many notes it is perceived prominently (*atyartham*), and moreover other strong notes may be to it in relation of Consonance and Assonance, and it is

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(75) [1]The Graha is the note in which the song begins. Mataṅga says जात्यादिप्रयोगो गृह्यते येनासौ ग्रह :(Bd. p. 66). रागादौ स्थापितो यस्तु स ग्रह स्वर उच्यते (wrongly ascribed by GS. to SR.) ; ग्रह स्वर स इत्युक्तो यो गीतादौ समर्पित । सङ्गीतनारायण (The last two passages are quoted in GS. I. p. 121). F. Strangway's suggestion is that the term possibly means 'clef', though some writers differ from him. (See MM. pp. 12-13). But this view seems to be right, because the Graha and the Aṃśa are taken as synonymous by SR. See Sbh. and Kn. on. SR I. 7. 29-34. For a further discussion about it see GS. I. pp. 66-67, 121 and GS. II. p. 21. The assumption of a rule of the Graha as well as of the Nyāsa with regard to the Rāgas only, seem however to be erroneous. These two relatemerely to songs in general (see GS. I. pp. 67, 121).

[2]See below note 1 on 76-78.

(76-78) [1]This Aṃśa has been rightly compared to the Governing note or the Key-note of the Western music. It is also called Vādīn (Sonant) note and is the basis of the melodic structure of a song (*gīta*). For more about the term see GS. II. pp. 21, 29, 113, 117. See also above note 1 to 75. Though the Graha and the Aṃśa are synonmous, there is a distinction between the two. On this Kn. says, नन्वंशो ग्रह इति भरतादिभिः सर्वेष्वप्यंशधर्मेषु ग्रहस्य प्राप्तेषु ग्रहांशयोः को विशेष इति चेत्, उच्यते—ग्रहस्यांशातिदेशतस्तु प्राप्तं न केवलं

related to the Graha, Apanyāsa, Vinyāsa[2], Saṃnyāsa[3] and Nyāsa [notes], and it lies scattered throughout the song.

Aṃśas of the Jātis

79. The Jātis in the two Grāmas have always sixtythree Aṃśas as well as Grahas. We shall now discuss the rule about the Aṃśa and the Graha [in relation to the Jātis].

80. Pañcama is the Aṃśa and the Graha of the Madhyamodīcyavā, the Nandayantī and the Gāndhārapañcamī Jātis.

81. Dhaivata and Ṛṣabha are the Aṃśa and the Graha of the Dhaivatī Jāti. Ṛṣabha and Pañcama are the Aṃśa and the Graha in the Pañcamī Jātī.

82. Ṣaḍja and Madhyama are the Aṃśa and the Graha in the Gāndhārodīcyvā, Ṛṣabha, Dhaivata and Niṣāda are the Aṃśa and the Graha of the Ārṣabhī.

83-84. Ṛṣabha, Gāndhāra, and Niṣāda are the Aṃśa and the Graha of the Naiṣādi.

Ṣaḍja, Gāndhāra and Pañcama are the Aṃśa and the Graha of the Ṣaḍjakaiśikī. Thus have been described [the three Aṃśas] and ths Grahas of the three Jātis.

84-85. Ṣaḍja, Madhyama, Dhaivata and Niṣāda are the four Aṃśas and the Grahas of the Ṣaḍjodīcyavatī.

85-86. Ṛṣabha, Pañcama, Dhaivata and Niṣāda are the four Aṃśas [and the Grahas] of the Karmāravī.

86-87 Ṛṣabha, Gāndhāra, Pañcama and Niṣāda are the four Aṃśas and Grahas of the Āndhrī.

वादित्वमेव धर्मः, अपि तु वादित्वादिचतुष्टयमपीति तयोर्भेदः इति । तथोक्तं मतङ्गेन (p. 56) अंशो वादेव परं यस्तु वाद्यादिभेदभिन्नश्चतुर्विध इति (on SR. I. 7. 29-34). On the etymological sense of the term Sbh. says ननु कथम् अस्यांशशब्दवाच्यत्वम् ? अंशशब्देन भाग उच्यते ; अयमपि जातिरागादिविभागकारित्वादंशशब्देनोच्यते । कारणे कार्यवदुपचारात् (on SR. I. 7. 32-34).

'Aṃśa' in a few places has its variant as *aṃga* which seems to be the original form of the term. 'Aṃga' note means the note which is an essential requisite or component of the song. For this meaning see Apte *sub voce*.

[2] See below note 1 of 101-105.

[3] See below note 1 of 101-105.

87-88. Ṣaḍja, Ṛṣabha, Madhyama, Pañcama and Dhaivata are the five Aṃśas and the Grahas of the Madhyama.

88-89. Ṣaḍja, Gāndhāra, Madhyama, Pañcama and Dhaivata are the [five] Aṃśas and the Grahas of the Ṣāḍjī.

89-90. Ṛṣabha, Gāndhāra, Madhyama, Pañcama and Niṣāda are the [five] Aṃśas and the Grahas of the Gāndhārī and the Raktagāndhārī.

90-91. All the notes except Ṛṣabha are the six Aṃśas [and the Grahas] of the Kaiśikī.

All the notes are the seven Aṃśas and Grahas of the Ṣaḍjamadhyamā. These are the sixtythree Aṃśas and Grahas in the Jātis. Aṃśas are always Grahas in all these Jātis.

92-93. Groups (*gaṇa*) of all these Jātis are made up of three of them. They are always to be arranged (lit. known) as consisting of increasing [number of] notes in ascending order, such as those of one note, those of two notes, three notes, four notes, five notes, six notes and seven notes.

The High Pitch Movement

The High pitch movement (*tāragati*) depending on the [first] five notes, e.g.

94. The raising of the pitch from the any of the Aṃśa [notes] should be up to the note fourth from it, or it may be to the fifth note even, but not to any beyond it.[1]

The Low Pitch Movement

Three kinds of the low pitch movement : that depending on the Aṃśa, on the Nyāsa, and on the Apanyāsa.

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(94) [1]Kn. gives the method of raising the pitch as follows.

षड्जमध्यमग्रामयोः प्राधान्यात् प्राबल्याच्च यस्मिन् ग्रामे यच्चतुःश्रुतिकोऽशः षड्जो वा मध्यमो वा भवेत्। तारस्थिताद् द्विगुणात् तस्मात् षड्जाद् वा मध्यमाद् वा परांश्चतुरः स्वरान्। मध्यमग्रामे······तारमध्यमपरामर्शे तस्मादिति तमारभ्येत्यर्थः।···तेन सह परांश्चतुरो मपधनीना आरोहेदित्यर्थः। षड्जग्रामे तु···तारषड्जपरामर्शे तस्मादित्यवधौ पञ्चमी। ततः परांश्चतुरः स्वरान् रिगमपान् आरोहेदिति (on SR. I. 7. 35-36).

95. There is no pitch lower than that of the Aṃśa [notes]; in the Nyāsa such a pitch will be separated by two notes, and when the Gāndhāra is the Graha and the Nyāsa, Ṛṣabha and Dhaivata are seen [to bear a low pitch].[1]

Reduction and Amplification

Reduction (*alpatva*)[2] is of two kinds: that due to skipping over (*laṃghana*) a note, and that due to non repetition of the same. Among these two (lit. there) the Reduction [of notes] due to skipping over, [leads to] the hexatonic and the pentatonic treatment of the Aṃśas of songs, when they reach the Antaramārga[3]; and the Reduction of notes due to their non-repetition, consists of enunciating them once according to the Jātis [in which a particular songs is to be sung].

The Amplification

The Amplification (*bahutva*)[4] is the opposite of the Reduction. Likewise the Movement[5] (*saṃcāra*) of the other notes which are strong, is of two kinds.

96. The Reduction as well as the Amplification always occurs from convention (lit. early fixation) in relation to [particular] notes of the Jāti, and the Reduction is of two kinds.

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(95) [1] *The translation is tentative.* For the method of lowering pitch given in SR I. 7. 34-37 see Sbh.'s comment thereon (GS. II. pp. 113-124).

[2] *Alpatva* (Reduction) of a note is qualitative as well as quantitative. The former is skipping over or very lightly touching the note, and the latter is its non-repetition (See GS. II. p. 79).

[3] The Antaramārga has been taken as an additional characteristic of the Aṃśa. But this is no addition to the definition of the term given in NŚ., but an amplification of the same. See SR. I. 7. 30, and Kn.'s comment thereon.

[4] *Bahutva* (Amplification) is also of two kinds: (*a*) qualitative *i.e.* the note being perfectly (*i.e.* most audibly) produced and (*b*) quantitative *i.e.* the note being repeated in many ways (See GS. II. p. 79).

[5] *The translation is tentative.*

97. The Movement (*saṃcāra*) of notes relates to the strong Aṃśa notes, and the Reduction to the weak notes. [These are] the two treatment of the Antaramārgas which gives character to the Jātis.

The Hexatonic Treatment

Hexatonic treatment (*ṣāḍavita*) relates to six notes [in a Grāma]. They are of fourteen kinds and have fortyseven subdivisions. These have been described before in their Jātis and Aṃśas.

The Pentatonic Treatment

98. The pentatonic treatment relates to five notes [in a Grāma] and is to be known as being of ten kinds. Its subdivisions are thirty and have been mentioned before.

99. [Groups of] six notes as well as of five notes have their application. Similarly [groups of] four notes also have their uses in the Avakṛṣṭā Dhruvās.

The Nyāsa and the Apanyāsa

Now about the Nyāsa[1]. It occurs at the conclusion of the song (lit. limb) and is of twentyone kinds. The Apanyāsa similarly occurs within the song (lit. limb)[2] and is of fifty-six kinds.

100. The Nyāsa at the conclusion on the song (lit. limb)[1] should be made of twentyone kinds, and the Apanyāsa occurring within the song is of fiftysix kinds.

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(97) [1]That is, *anuvādin* and *saṃvādin* notes to it. [2]See 58 60-61 before.

(98) [1]See 58 before.

(99) [1]The Nyāsa has been compared to Cadence of the Western music. See GS. II. pp. 35, 118. Some later writer connects the Nyāsa with Rāgas : न्यासस्वरस्तु विज्ञेयो यस्तु रागसमापकः (wrongly ascribed by GS. to SR.) ; while the rest take this in connection with songs in general and not merely to Jātis. *e.g.* गीते समाप्तिकृन्न्यासः (SR. I. 7. 38) ; न्यासः स्वरस्तु विज्ञेयो यस्तु गीतसमापकः (सङ्गीतदर्पण, 146).

[2]The Apanyāsa note occurs at the conclusion of each division (*vidārī*) of the song. Mataṅga says on this point : स च षट्पञ्चाशद् भेदभिन्नो भवति, गीतानां मध्ये योज्यः । यथा यत्र समाप्तमिव गीतं प्रतिभासते सोऽपन्यासः । स च विदारिमध्ये भवति । गीतशरीरमध्य इत्यर्थः. See also GS. II. p. 118.

(100) [1]The emendation of the text, should be cancelled.

Jātis with their Characteristics

101-102. I have thus spoken properly of the charateristics of the Jātis[1]. I shall now speak of their Nyāsa and Apanyāsa.

The Ṣāḍji

103-104. In the Ṣāḍjī Jāti, the Aṃśa is of five notes [of the Grama], Niṣāda and Ṛṣabha being excluded. Its Apanyāsa is Gāndhāra and Pañcama, and Nyāsa Ṣāḍja, and Niṣāda (lit. the seventh) should be dropped from it. Its hexatonic treatment should exclude Niṣāda (lit. the seventh). In it, Dhaivata and Niṣāda should be reduced ; and Ṣaḍja and Gāndhāra as well as Dhaivata and Ṣaḍja should move together, and Gāndhāra should be amplified.

The Arṣabhī

105-107. In the Ārṣabhi Jātī, the Aṃśa is Ṛṣabha, Dhaivata and Niṣāda. These are its Apanyāsa, and the Nyāsa is known as Ṛṣabha. Skipping over Pañcama in the ascending scale will be its Reduction giving rise to a special hexatonic treatment. Its [ordinary] hexatonic treatment will exclude Niṣāda, and the pentatonic treatment Pañcama. In it, the moving together of the Dissonant notes has been prescribed.

(101-105) [1]But the Vinyāsa and the Saṃnyāsa mentioned in 76-78 above, have not been defined or explained. It is possible that the passages treating these items, have been lost. The Saṃnyāsa is the closing note of the first division of a song, and is not *vivādin* to the Aṃśa. According to Mataṅga, अंशस्य विवादी यथा न भवति प्रथमविदार्यामन्ते यदि प्रयुक्तो भवति तदा संन्यास इत्युच्यते (Bd. quoted by Sbh. comm. on SR. I. 7, 51-52). The Vinyāsa is the closing note of the padas in a division of the song, and it is *samvādin* or *anuvādin* to the Aṃśa. According to Mataṅga एष एव तु संन्यासस्वरो यदा पदान्ते विन्यस्यते तदा विन्यासः। अत एवांशस्य संवाद्यनुवादी वा पदविदार्यन्ते भवतीत्युक्तम् (on SR. I. 7. 47-51). SR. defines the Vinyāsa as follows : विन्यासः स तु कथ्यते। यो विदारीभागरूपपदप्रान्ते ऽवतिष्ठते (I. 7. 48). Kn. explained it follows : विदार्या भागरूपाणि वर्णालंकारादियुक्तस्य रागस्य वाक्यस्यानोर्येस्यावयवभूतानि पदवत् पदानि तेषां स्वरसमुदयात्मनां प्रान्ते योऽवतिष्ठत इति (on SR. I. 7. 48).

The Dhaivatī

108-110. In the Dhaivatī Jāti the Aṃśa is Ṛṣabha and Dhaivata, the Nyāsa Dhaivata, the Apanyāsa Ṛṣabha, Madhyama and Dhaivata, and the pentatonic treatments will exclude Ṣaḍja and Pañcama, and the hexatonic treatment Pañcama [only]. In it the two (the pentatonic and the hexatonic treatments) should be in an ascending scale, and Niṣāda and Ṛṣabha should be skipped over and Gāndhāra should be amplified (lit. made strong).

The Naiṣādī

111-112. In the Naiṣādī Jāti the Aṃśa is Ṛṣabha, Gāndhāra and Niṣāda, and the Apanyāsa the same, and the Nyāsa Niṣāda. Its hexatonic and pentatonic treatments will be like those of the Dhaivatī. And similar is its skipping over (Reduction) of notes, and strong notes (i.e., their amplification).

The Ṣaḍjakaiśikī

112-114. In the Ṣaḍjakaiśikī the Aṃśa is Ṣaḍja, Gāndhāra and Pañcama, the Apanyāsa Ṣaḍja, Pañcama and Niṣāda, and the Nyāsa Gāndhāra. No note will be omitted from it. Hence it is called a complete [Jāti]. In it Ṛṣabha and Dhaivata should be weakened (i.e., reduced).

The Ṣaḍjodīcyavā

115-117. In the Ṣaḍjodīcyavā Jāti, the Aṃśa is Ṣaḍja, Madhyama, Dhaivata and Niṣāda, the Nyāsa Madhyama, and the Apanyāsa Ṣaḍja and Dhaivata.' The Aṃśa notes here are prescribed to come together (*saṃ-car*) with one another. Its pentatonic treatment excludes Ṛṣabha and Pañcama, and the hexatonic treatment Ṛṣabha. And Gāndhāra should be made strong (i.e., amplified).

The Ṣadjamadhyā

118-120. In the Ṣaḍjamadhyā (-madhyama) Jāti all the notes [in the Grāma] are the Aṃśa; the same are the Apanyāsa. Its Nyāsa is Ṣaḍja and Madhyama, and the pentatonic treatment is wanting in Gāndhāra and Niṣāda.

(lit. the seventh), and the hexatonic treatment in Niṣāda. Coming together (*saṃ-cāra*) of all its notes have been prescribed.

120-121. These are the seven Jātis depending on the Ṣaḍja Grāma. I shall now speak of those depending on the Madhyama Grāma.

The Gāndhārī

121-123. In the Gāndhārī Jāti the Aṃśa will be the five notes [of the Grāma] Dhaivata and Ṛṣabha being excluded, and its Apanyāsa Ṣaḍja and Pañcama, and the Nyāsa Gāndhāra. Its hexatonic treatment excludes Ṛṣabha, and the pentatonic treatment Ṛṣabha and Dhaivata. [Besides these] they (i.e., Ṛṣabha and Dhaivata) should be skipped over and Ṛṣabha should always go to Dhaivata[1], and Ṣaḍja and Madhyama should be amplified in it.

The Raktagāndhārī

124-126. In the Raktagāndhārī all the characteristics, such as the Nyāsa, the exclusion of notes in hexatonic and pentatonic treatments, and the Aṃśa will be like those of the Gāndhāri. Its Dhaivata and Niṣāda should be amplified (lit. treated as strong), and Gāndhāra and Ṣāḍja will come together (*saṃ-car*) with notes other than Ṛṣabha, and its Apanyāsa should be Madhyama.

The Gāndhārodīcyavā

126-127. In the Gāndhārodīcyavā the Aṃśa is Ṣaḍja and Madhyama. There is no pentatonic treatment in it. Its hexatonic treatment will exclude Ṛṣabha. Its Reduction, Amplification, Nyāsa and Apanyāsa will be like that of the Ṣaḍjodīcyavatī.

The Madhyama

128-130. In the Madhyama the Aṃśa is Ṣaḍja, Ṛṣabha, Madhyama, Pañcama and Dhaivata, and they are the Apanyāsa, and the Nyāsa is Madhyama. The two notes of two Śrutis (i.e., Gāndhāra and Niṣāda) are to be weakened, and its pentatonic treatment excludes Gāndhāra and Niṣāda, while its hexatonic treatment excludes Gāndhāra. In it the

Amplification of Ṣaḍja and Madhyama, and weakness (Reduction) of Gāndhāra have been prescribed.

The Madhyamodīcyavā

131. In the Madhyamodīcyavā Jāti the Aṃśa is Pañcama. The rest of the rules, is similar to those of the Gāndhārodīcyavā.

The Pañcamī

132-134. In the Pañcamī, the Aṃśa is Ṛṣabha and Pañcama, the Apanyāsa is Ṛṣabha, Pañcama and Niṣāda, the Nyāsa is Pañcama ; Ṛṣabha and Madhyama are dropped from it. The hexatonic and pentatonic treatments in it should be as in the Madhyama. And Ṣaḍja, Gāndhāra and Madhyama should be made weak (i.e., reduced), and Madhyama and Ṛṣabha should come together (*saṃ-car*) in it and go to Gāndhāra, and Niṣāda should also be made weak (i.e., reduced).

The Gāndhārapañcamī

135-136. In the Gāndhārapañcamī, the Aṃśa is Pañcama, the Apanyāsa Ṛṣabha and Pañcama, the Nyāsa Gāndhāra. and no note is wanting in it. Gāndhāra and Pañcama in it come together.

The Āndhrī

137-139. In the Āndhrī, the Aṃśa consists of four notes such as, Ṛṣabha, Pañcama. Gāndhāra and Niṣāda, and similar is its Apanyāsa. Its Nyāsa is Gāndhāra and the hexatonic treatment is free from Ṣaḍja, and in it Gāndhāra and Ṣaḍja come together. [Besides these] its Dhaivata and Niṣāda should be amplified in an ascending scale, and Ṣaḍja should be skipped over (i.e., reduced) there should be no pentatonic treatment of it.

The Nandayantī

140-143. In the Nandayantī the Aṃśa is always Pañcama, the Apanyāsa Madhyama and Pañcama. In the hexatonic treatment it excludes Ṣaḍja which should be skipped over (i.e., reduced). Notes coming together (*saṃ-cāra*) in it are like those in the Āndhrī. And Ṛṣabha also should be skipped over, and there should be the low pitch (*mandra-gati*)

there, and Ṣaḍja should be in the high pitch and it should not be in a descending scale (lit. go backward). Its Graha should be Gāndhāra and the Nyāsa also the same.

The Karmāravī

143-145. In the Karmāravī the Aṃśa is Ṛṣabha, Pañcama, Dhaivata and Niṣāda, and the same are its Graha. The Apanyāsa is [also] the same, and the Nyāsa is Pañcama, and no note is left out. Notes other than those in the Aṃśa are strong (i.e., are to be amplified) and Gāndhāra comes together with all other notes.

The Kaiśikī

146-149. In the Kaiśikī Jāti the Aṃśa consists of all the notes [in the Grāma] except Ṛṣabha, and these are the Apanyāsa, and the Nyāsa is Gāndhāra and Niṣāda, but when the Dhaivata and Niṣāda are the Aṃśa in it Pañcama will be the Nyāsa. In it Ṛṣabha is weak and it is skipped over, and sometimes Ṛṣabha will be its Apanyāsa.

Its hexatonic treatment excludes Ṛṣabha, and the pentatonic treatment Ṛṣabha and Dhaivata. Ṣaḍja (lit. the first) and Pañcama are strong notes (i.e., should be amplified) in it. And Ṛṣabha should be weakened and it will be specially skipped over, and coming together (*saṃ-cāra*) of notes should be as in the Ṣaḍjamadhyamā.

150-151. These are the Jātis with their ten characteristics. These should be applied in the song (*pada*) with dance movements (Karaṇas) and gestures suitable to them (lit. their own). I shall now speak of their distinction in relation to the Sentiments (*rasa*) and the States (*bhāva*). Listen about the manner in which they are to be applied in particular Sentiments.

Here ends the Chapter XXVIII of Bharata's Nāṭyaśāstra, which treats of Formal Aspects of the Instrumental Music.

CHAPTER TWENTYNINE

ON STRINGED INSTRUMENTS

Application of Jātis to Sentiments

1. The Ṣaḍjodīcyavatī and the Ṣaḍjamadhyā should be applied in the Erotic and the Comic Sentiments respectively because Madhyama and Pañcama[1] are amplified in them.[2]

2. The Ṣāḍjī and the Ārṣabhī should be applied in the Heroic, the Furious and the Marvellous Sentiments after making [respectively] Ṣaḍja and Ṛṣabha their Graha note[1].

3. The Naiṣādī with (lit. (in) Niṣāda as its Aṃśa note, and the Ṣaḍjakaiśikī with (lit. in) Gāndhāra (as its Aṃśa note] should be the Jāti sung (lit. made) by expert singers[1] in the Pathetic Sentiment.

4. The Dhaivatī[1] with (lit. in) Dhaivata as its Aṃśa note [is to be applied] in the Odious and the Terrible [Sentiments]. [Besides this] the Dhaivatī is applicable in

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(1) [1] The notes marked out for amplification are the Aṃśa notes of the Jātis (See 15 below). In the present case, Madhyama only is the Aṃśa note of the Ṣaḍjodīcyavatī (°cyavā), and while both Madhyama and Pañcama are such notes to the Ṣaḍjamadhyā. See XXVIII, 84, 91.

[2] As songs included in the performance of a play, were to serve its principal purpose which was the evocation of Sentiments, the author discusses here how Jātis can be applied for this purpose. The seven notes which have already been assigned to different Sentiments (XIX. 31-40), played an important part in this connexion. All these ultimately led to the formation of the Rāgas of the later Indian Music, in which the particular melody-types were meant not only to create a Sentiment appropriate to a situation in a play, but also to act on the hearers' emotion in such a way that they might experience in imagination the particular situations described in isolated songs as well.

(2) [1] Ṣaḍja and Ṛṣabha are respectively included into the Graha notes of the Ṣaḍjī and Ārṣabhī Jātis. See XXVIII. 88, 89, 92.

(3) [1] Niṣāda and Gāndhāra are respectively included into the Aṃśa notes of the Naiṣādī and the Ṣaḍjakaiśikī Jātis. See XXVIII. 83-84.

(4) [1] Dhaivata is included into the Aṃśa notes of the Dhaivatī Jāti. See XXVIII. 81.

the Pathetic Sentiment[2], and [similarly] the Ṣaḍjamadhyā is to be applied in connection with madness.

5. The Jātis should be made in the application of Dhruvās by the producers, after [very carefully] considering the Sentiments, the action and the States [in a play].

6. These are the Jātis of the Ṣaḍja Grāma known to the wise. I shall now speak of the Jātis of the Madhyama Grāma.

7. The Gāndhārī and the Raktagāndharī, when they have Gāndhāra[1] and Niṣāda as their Aṃśa notes, should be applied in the Pathetic Sentiment.

8-9. In the Erotic and the Comic Sentiments, the Madhyama, the Pañcamī, the Nandayantī, the Gāndhārī, the Pañcamī and the Madhyamodīcyavā Jātis with Madhyama[1] and Pañcama amplified, should he applied.

9-10. In the Heroic, the Furious and the Marvellous Sentiments, the Karmāravī, the Āndhrī and the Gāndhārodīcyavā, with Ṣaḍja and Ṛṣabha as their Aṃśa notes, should be applied. And in the Odious and the Furious Sentiments the Kaiśikī with Dhaivata as their Aṃśa note, should be applied.

11. Only the Ṣaḍjamadhyā is the Jāti which can accommodate all the Sentiments. All notes [of the Grāma] may be its Aṃśa and these have been dealt with in the rules of [dramatic] production.

12. When a note [representing a particular Sentiment] is prominent (lit. strong) in a Jāti, the producers, in regard to the production of such a Sentiment should combine the song with it, i.e., should give it prominence there.

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[2] As Gāndhāra and Niṣāda are not Aṃśa notes in the Dhaivatī, it is not clear how this Jāti can be applied in the Pathetic Sentiment. Cf. XIX. 38-40.

(7) [1] Ga and ni are included into the Aṃśa notes of both the Gāndhāri and Raktagāndhārī Jātis. See XXVIII. 89-90.

(8-9) [1] Ma and pa are included into the Aṃśa notes of the Madhyama Pañcamī, Gāndharapañcamī and Madhyamodīcyavā Jāti. See XXVIII. 80.

13-14. [For example,] a song in the Erotic and the Comic Sentiments should abound in many Madhyamas and Pañcamas (i.e., should be Jātis containing these notes in profusion), and in the Heroic, the Furious and the Marvellous Sentiments, songs should be made with many Ṣaḍjas and Ṛṣabhas. And the song in the Pathetic Sentiment should be full of many Gāndhāras and Niṣādas (lit. the seventh). Similarly a song in the Odious and the Terrible Sentiments should have many Dhaivatas.

15. In all the Aṃśās, these notes are to be applied according to rules with the suitable Kākalī and Antara-svara, and are to be made specially strong.

16. These Jātis relating to the dramatic performance, should be known by the wise. Now, listen about the notes prescribed in the instrumental music.

16ka-kha. The notes Madhyama and Pañcama are to be produced in the Comic and the Erotic Sentiments, Ṣaḍja and Ṛṣabha in the Heroic, the Furious and the Marvellous Sentiments, Gāndhāra and Niṣāda in the Pathetic Sentiment, and Dhaivata is to be produced in the Odious and the Terrible Sentiments. I shall speak after this on the characteristics of the Varṇas[1] and the Alaṃkāras[2].

The four Varṇas

17-18. The Varṇas[1] on which the Alaṃkāras[2] depend are of four kinds, viz. 'Ascending' (*ārohin*)[3] 'Descending'

(16-16kha) [1]See below note 1 on 17-18. [2]See below note 1 on 23-28.

(17-18) [1] The Varṇa means the production of notes in a particular way i.e., in a particular order, pitch or with a particular grouping. SR. defines the term as गानक्रियोच्यते वर्णः; (1. 6. 1.) In explaining this Sbh. says स्वराणां वक्ष्यमाणप्रकारेण गानक्रिया गानकरणम् उच्चारणमिति यावत्। सा वर्णशब्देनोच्यते. But he also adds the view of Mataṅga as follows : यत्र ताने सञ्चरन्ति स्वरा अन्यान्य (चान्योन्य ?) सहिताः। एकैकशो द्विशो वा स सञ्चारी वर्ण उच्यते। The Varṇas are used to make up the Alaṃkāras (see below 23 ff.) It is probably this term which we meet with in Kālidāsa (हसवदिया वणपरिचयं करेदि, Śak. V).

[2] See below note 1 on 23-28.

[3] See below note 1 on 18-19.

(*avarohin*)[4] 'Monotonic' (*sthāyin*, lit. staying)[5] and 'Mixed' (*saṃcārin*, lit. moving together)[6].

18-19. The Varṇa in which the notes go up [in the scale], is called Ascending[1] and in which they go down [in the scale], is called Descending[2]. The Monotonic Varṇa is that in which notes are the same and are equal [in pitch][3], and when the various notes come together they constitute what is called a Mixed Varṇa.[4]

20. These four Varṇas having [clearly] defined aspects, are taken (lit. born of) from the human (lit. physical) voice and they relate to the quality of the three voice registers (*sthāna*).

21. When a regular (lit. having a characteristic) song (*pada*) adds [at least] two Varṇas to it, then the Varṇas[1] give rise to Sentiments.

22. These four Varṇas are to be known as applicable to songs. Now listen properly about the Alaṃkāras which depend on them.

The Thirtythree Alaṃkāras

23-28. The Alaṃkāras[1] are : Prasannādi, Prasannānta, Prasannādyanta, Prasannamadhya, Sama, Bindu, Veṇu, Nivṛtta-pravṛtta[2], Kampita, Kuhara, Recita, Preṅkholitaka,

[4] See below note 2 on 18-19.

[5] See below note 3 on 18-19. [6] See below note 4 on 18-19.

(18-19) [1] Example : sa ri ga ma pa dha ni.

[2] Ex : ni dha pa ma ri sa.

[3] Ex : sa sa sa sa *or* ma ma ma etc.

[4] Ex : sa ri ga ga ri sa, ri ga ma ma ga ri etc.

(21) [1] Varṇas embellishing the notes of a song seems to enhance its power of evoking Sentiments.

(23-28) [1] The Alaṃkāra known in later writing also as Varṇālaṃkāra, Svarālaṃkāra or Mūrchanālaṃkāra, was evidently means to embellish songs. It seems that without these proper Alaṃkāras a song remained merely a chant, and authorities differ very much among themselves about the number and definitions of the different Alaṃkāras. See below notes on 43 ff : also GS. pp. 124ff.

[2] Written in NŚ. as two words (*Nivṛttaḥ Pravṛttaḥ*), but this is probably an error. Cf. SR (1. 6. 47) where we have *Saṃnivṛtta-pravṛttaḥ*.

Mandratāraprasanna, Tāramandraprasanna, Prasvāra, Prasāda, Udvāhita, Avalokita, [Krama,] Niṣkūjita, Udgīta, Hrādamāna, Rañjita, Āvarta, Parivartaka, Udghaṭṭita, Ākṣipta, Sampradāna, Hasita, Huṃkāra, Sandhipracchādana, Vidhūna[3], and Gātravarṇa.

The Monotonic Alaṃkāras

29-30. The Monotonic Alaṃkāras[1] are : Prasannādi, Prasannānta, Prasannādyanta, Prasannamadhya, Sama[2], Recita, Prasvāra[3] and Prasāda. Listen again, about the Alaṃkāras depending on the Mixed Varṇas.

The Mixed Alaṃkāras

31-32. Mandratāraprasanna, Bindu, Preṅkholita, Nivṛttapravṛtta, Recita, Kampita, Sama, Kuhara, Veṇu, Rañjita, Avalokita, Āvartaka and Parivartaka are of the mixed class[1].

The Ascending Alaṃkāras

33-34. The Ascending Alaṃkāras[1] are : Niṣkūjita, Huṃkāra, Hasita, Bindu, Recita, Preṅkholita, Ākṣipta, Vidhūna, Udghaṭṭita, Hrādamāna, Sampradāna, Sandhipracchādana, Prasannādi and Prasannānta.

The Descending Alaṃkāras

35. The Descending Alaṃkāras[1] are Vidhūna, Gātravarṇa, Udvāhita, Udgīta and Veṇu.

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[3] Written in some versions of NŚ. as Vidhūta also.

(29-30) [1]See Bd. (125-126) SR. has under this head two different names with different definitions.

[2] SR. (I. 6. 5-6) has Krama in its place.

[3] SR. (*loc. lit.*) has Prastāra in its place.

(31-32) [1]See Bd. (128-129) omits Nivṛttapravṛtta, Recita, Kampita and Sama ; this seems to be due to the loss of a hemistich in the text. SR. (I. 6. 26-29) has twentyfive names under this head, and they have been differently defined.

(33-34) [1]See Bd. (130-131). Though some names are in a corrupt form, this text seems to follow NŚ. SR. (I. 6. 14-15) gives thirteen names and the common names have different definitions.

(35) [1]See Bd. (132). SR (I. 6. 26) has the same names here as under the previous head (*ārohi-varṇa*), but with a direction that the notes are to be produced in these in descending order (*avaroha-krama*).

36. These Alaṃkāras attached to songs of seven[1] forms, should be known to the wise. These [however] are not generally used (lit. desired) in the Dhruvās[2], because of their giving prominence to the Varṇas of Jātis [which are not used there].

37. Alaṃkāras, such as Bindu and Veṇu, are not to be used in their own measure (*pramāṇa*) while they are applied in the Dhruvās.

38-39. For the Dhruvā conforming to the meaning of the play, is to suggest its meaning, while the Varṇas (i.e., Varṇālaṃkāra) are to soften to (lit. weaken) the pada[1]. Now listen about the Varṇas which are [commonly] used.

39-43. [The Alaṁkāras] such as Prasannādi, Prasannānta, Prasannādyanta Prasannamadhya, Bindu, Kampita, Recita, Tāra, Tāramandra, Tāratara, Preṅkholita, Mandra, Mandratāra, Sama, Nivṛttapravṛtta, Prasāda, Apāṅga, Avaloka and Veṇu, belong to all the Varṇas[1], and all the Varṇas except the Monotonic ones, have their use [in songs][2]. Next I shall describe the characteristic[3] of the Alamkāras arising from the Varṇas.

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(36) [1]This relates to the seven very old types of songs such as, Madraka, Oveṇaka, Aparāntaka, Prakarī, Ullopyaka, Rovindaka and Uttara (NŚ. XXXI. 220-221 ; SR. V. 58). Some authorities add seven more names (SR. V. 59.)

[2]It appears from this that the Dhruvās were a kind of chant, an early form of songs.

(38-39) [1]This again shows that the Dhruvās were a kind of chant. For according to this passage, the Varṇas (*i.e.* the Varṇālaṃkāras) made the words (*pada*) of the song obscure by softening them.

(39-43) [1]See Bd. (133-135) seems to be corrupt and it omits some names from the list. SR. has nothing analogous.

[2]The monotonic Varṇas are in general use, while the rest are to be used only to give special character to a song.

[3]These characteristics as defined in later works such as SR. (I. 6. 9ff.) vary from that given in NŚ.

The Definition of the Alaṃkāras

Prasannādi[4]—that in which a note rises (lit. becomes brilliant) gradually [from the low pitch].

44. Prasannānta[1] this (Prasannādi) enunciated in the reverse order.

Prasannādyanta[2]—that in which the beginning and the ending notes are in a low pitch [and the middle one is in high pitch].

45. Prasannamadhya[1]—when note in the middle is of low pitch [but notes in the beginning and in the end are in high pitch].

Sama[2]—that in which a note repeats itself in the same pitch and is equal in all [parts].

46. Bindu[1]—when a note of one Kalā of low pitch after touching high pitch comes back [to its original pitch].

Nivṛttapravṛtta[2]—[when a note of one Kalā of high pitch], after touching low pitch comes back to its original pitch.

47. Veṇu[1]—that in which the tempo (*laya*) is play-like.

Kuhara[2]—that in which notes (lit. the wind) being in the medium pitch (lit. stopped in the vocal passage) are (in a play-like tempo).

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[4]The definitions of the Alaṃkāras are not always very clear. But with the help of Bd. which in many matters seems to be in general agreement with NŚ., they may be rightly interpreted. It is a pity that the former work has not been properly edited.

See D. 100-101 ; Bd. pp. 35, 47. Besides in these places, Bd. quotes verbetim though in a corrupt form, the definitions of Alaṃkāras in 140-169 (pp. 44-47). These have been referred to in the foot-notes to the translation whenever necessary.

(44) [1]See D. 101 ; Bd. *ibid.*
[2] See D. 101 ; Bd. *ibid.*

(45) [1] See D. 101 ; Bd. *ibid.*
[2] See D. 106 ; Bd. pp. 36, 47.

(46) [1] See D. 102-103 ; Bd. *ibid.*
[2] See D. 103 ; Bd. *ibid.*

(47) [1] See Bd. *ibid.* [2] Bd. *ibid.*

48. Recita[1]—trembling notes of three Kalās in high pitch (lit. in the head).

Kampita[2]—trembling notes of three Kalās in low pitch (lit. in the breast).

49-50. Preṅkholita[1]—that in which the notes ascending and descending occur [in each Kalā].

Tāra—[1]a note of medium pitch (lit. in the throat)[2].

Mandra—a note of low pitch (lit. in the breast)[3].

50-51. Tāratara—a note of high pitch (lit. in the head)[1].

Tāramandraprasanna[2]—when (in a Kalā the fourth or the fifth note gradually falls (lit. assumes low gait) from a high pitch.

51-52. Mandratāraprasanna[1]—when in [a Kalā of] four or five notes they gradually rise to a high pitch from a low one after skipping over other low notes.

Prasvāra[2]—when [in a Kalā], a note ascend gradually by one note.

53. Prasāda[1]—when in a Kalā, notes descend gradually by one note.

Apāṅgika[2]—when in a Kalā, notes come together (i.e., once ascend and once descend).

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(48) [1] See D. 107 ; Bd. *ibid.*
[2] See D. 107 ; Bd. *ibid.*

(49-50) [1] See D. 104 ; Bd. pp. 37, 47.
[2] The NŚ. has the name of pitches as *mandra* (low), *madhya* (medium) and *tāra* (high, lit. loud). But in the passage in hand it has *mandra* (low), *tāra* (medium, lit. loud), *tāratara* (high, lit. extra-loud) in their places ; cf. D. 8. It is not apparent why the term *madhya* (*medium*) has been given up here. See XIX. 45 ff ; 58-59 ff. [3] See note 2 above.

(50-51) [1] See note 2 or 49-50 above.
[2] See D. 104-105 ; Bd. pp. 37, 47.

(51-52) [1] See D. 105-106 ; Bd. *ibid.*
[2] Bd. (p. 37, 48) has Prastāra (perhaps wrongly) for Prasvāra.

(53) [1] See Bd. pp. 38, 48.
[2] Bd. *ibid.* om. Apāṅgika.

54. Udvāhita[1]—when in a Kalā two consecutive notes ascend, and two such Kalās make one unit.

55. Avalokita (-loka)[1]—when in the Udvāhita the repeated Kalās are in the descending scale.

Krama[2]—when successive Kalās include one two, three, four, five, six, seven consecutive notes which ascend.

56. Niṣkūjita[1]- containing Kalās in which notes after ascending to the note following the one next to it, comes back to it.

57. Udgīta[1]—Kalās in the Prasvāra once (lit. in the beginning) ascending and next (lit. in the end) descending.

58. Hrādamāna[1]—notes in this order (i.e., as in the Udgīta) in two Kalās consisting of at least two or at most six notes, where alternate notes come together.

59. Rañjita[1]—after staying in two consecutive notes of two Kalās, it ascends half a Kalā and then again descends to the preceding note.

60-61. Āvartaka[1]—eight Kalās of four consecutive notes ascending and descending. It is also formed with two alternative notes. In that case four Kalās will have ascending and descending notes.

62. Parivartaka[1]—eight Kalās in which a note ascends to the third one from it and skips over the next one to ascend in the note following, and descends in the same manner [in the next Kalā].

63. Udghaṭṭita[1]—containing [eighteen] Kalās which ascend for two notes and then leaving out the next note ascend to the following one.

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(54) [1] See Bd. pp. 38, 48.

(55) [1] Bd. (pp. 39, 48) has Upalolaka for Avaloka. [2] See Bd. *ibid.*

(56) [1] See Bd. *ibid.*

(57) [1] NŚ. puts this after 69, though serially it comes after 56. See Bd. 164 and also pp. 42. Bd. has the name as Udgīti.

(58) [1] See Bd. pp. 39, 48.

(59) [1] See Bd. pp. 40, 48.

(60-61) [1] See Bd. *ibid.*

(62) [1] See Bd. *ibid.*

(63) [1] See Bd. *ibid.* In p. 48 Bd. writes Udvāhita (perhaps wrongly) for Udghaṭṭita.

64. Ākṣiptaka[1]—containing six Kalās of three notes.

65. Sampradāna[1]—as in the Ākṣipta, constituted with Kalās of four notes, [alternating with] Kalās [of three] notes. *in which, alternate notes are included.*

66. *Hasita*[1]*—constituted* with double Kalās of two consecutive notes like laughter, as in the Ākṣipta.

67. Huṃkāra[1]—ascending as in the Hasita, at least two or at most four notes in each Kalā.

68. Sandhipracchādana[1]—having groups of four Kalās with notes ascending from the beginning (lit. place) to high note and ascending from it to the original one and there being no throwing up.

69. Vidhūna[1]—after producing first the *pada* (song) containing two short notes, two consecutive notes will ascend in each Kalā.

70-71. Gātravarṇa[1]—as in the Huṃkāra notes ascend consecutively in the alternate Kalās [of four notes] in which the first two are trembling and the next two are of low pitch.

71-72. *E* and *O* as well as the other long vowels[1] are to be added [to notes in Alaṃkāras]. This is the properly given rule of the Karaṇas[2] of the Alaṃkāras in songs. Songs should be decorated with these Alaṃkāras without [coming in] conflict with [the rule concerning] the Varṇas.[3]

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(64) [1] See Bd. pp. 40, 49.
(65) [1] See Bd. *ibid.*
(66) [1] See Bd. p. 41.
(67) [1] See Bd. p. 41.
(68) [1] See Bd. p. 42.
(69) [1] See Bd. (p. 42) which writes the name as Vidhūta.
(70-71) [1] See Bd. pp. 42-43.
(71-72) [1] The other long vowels are probably *ā*, *ī* and *ū*.
[2] Compare the Karaṇas of dance mentioned in IV. 29 ff.
[3] Bd. (167) reads the second half of this passages as एभिरलंकर्तव्या गीतिर्नामाविरोधेन, songs should be decorated with these Alaṃkāras without [coming into] conflict [with their spirit].

73. Alaṃkāras should be attached to proper places for example, the girdle (*kāñcī*)[1] should not be placed (lit. fastened over the breast. And too many Alaṃkāras without any song (*varṇa*) should not be used.

74. *These are the Alaṃkāras depending on the Varṇas. Now I shall speak of those depending on rhythm (chandas)* and [the quality of] the syllables (*akṣara*).

75. A song without any Alaṃkāra will be like a night without the moon, a river without water, a creeper without a flower and a woman without any ornament.[1]

76. These are the thirythree Alaṃkāras I spoke of. I shall now mention the characteristics of the Gītis.[1]

Alaṃkāras depending on the Gīti

77. Gītis are of four kinds : the first is Māgadhī, the second Ardhamāgadhī, the third Sambhāvitā and the fourth Pṛthulā.[2]

78. The Māgadhī is sung in different tempos (*vṛtti*).[1]

The Ardhamāgadhī changes (lit. revises) its tempo after half-time.

79. The Sambhāvitā is known to be constituted with long syllables and the Pṛthulā with short syllables.

80-81. These Gītis are known to be without any connexion with the Dhruvās.[1] But they are always to be

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(73) [1] See XXIII. 31-32.

(75) [1] See above note 1 on XXVIII. 8.

(76) [1] See Bd. 171 ff. ; SR. I. 8. 14 ff. On the Gīti depended an ancient system of classification of rhythms. The Gīti also included special formations of syllable and variation in speed. See Banerji, GS. II. pp. 72-73.

(77) [1] See note 1 on 76 above.

(78) [1] Also mentioned as *gati-vṛtti* in XXIX. 102 ff. Sārṅgadeva uses the term *mārga* to indicate *vṛtti* or *gati-vṛtti*. See SR. V. II. On Mārga or Vṛtti too was based an ancient system of classifying of rythms, including that of Tāla. See GS. II. p. 72.

(80-81) [1] See XXXII. below. From this passage too it appears that the Dhruvās were a kind of chant.

applied by the musicians in the Gāndharva[2] only. I have spoken properly of the Gitīs. Now listen about the Dhātus.[3] I shall now speak of the playing of the Dhātus.

Dhātus in playing stringed instruments

82. Four Dhātus[1] depending on the playing [of stringed] instruments[2] are : Vistāra (expansion), Karaṇa (production)· Ābiddha (breaking up) and Vyañjana (indication).

The Vistāra Dhātus

83. The Vistāra includes four kinds of strokes : Saṃghātaja (growing out of contrast), Samavāyaja (growing out of combination), Vistāraja (growing out of amplitude) and Anubandhaja (growing out of mere succession).

84-85. Its (i.e. of the Vistāra) rules have been mentioned first as follows : [the Vistāra is of one stroke ;][1] the Saṃghātaja and the Samavāyaja consist respectively of two and three [strokes]. The first is of four kinds, and the second of eight kinds. According, to the special ways of their production they have different rules.

86-87. [Notes are] known to be of low and of high pitch as they come out [respectively] of low (=mild) or high (=strong) [strokes]. This is the rule of striking that the players of stringed instruments[1] should know.

The Saṃghātaja strokes have the following varieties : two high, two low, low-high and high-low.

88-89. The Samavāyaja strokes have the following varieties : three high ; three low ; two low, one high ; two

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[2] See before the note 1 on XXVIII. 8.

[3] This is evidently a grammatical metaphar. The Dhātus (roots) relate to different aspects of strokes in playing stringed instruments. Sārṅgadeva (V. 122). says : ये प्रहारविशेषोत्थाः स्वरास्ते धातवो मताः.

(82) [1] See SR. V. 123-127.

[2] As Dhātus relate to the *tata* or stringed instruments, we shall translate *vāditra* as 'stringed instruments.' See below 91 (*viṇā-vādye karaṇadhātuḥ*) and 101 (*viṇāyāṃ vyanjaṇo dhātuḥ*).

(84-85) [1] एकप्रहारभवो विस्तारजः (Kn. on SR. VI. 183).

(86-87) [1] Scc above note 2 on 82.

high, one low ; one high, two low ; one low, two high ; one low, one high, one low ; and one high, one low, one high.

90. The Anubandha [-kṛta] due to [its formation by] breaking up, and combining [of the groups of strokes described before,] is irregular. These are always the fourteen kinds of the Vistāra Dhātus.

The Karaṇa Dhātus

91. In the playing of the Viṇā the five kinds of the Karaṇa Dhātu are : Ribhita, Uccaya, Nīraṭita, Hrāda and Anubandha.

92. The Karaṇa Dhātus will consist respectively of three, five, seven and nine [light] strokes, and the being combined[1] and all ending in a heavy [stroke].

The Ābiddha Dhātus

93. The Ābiddha Dhātu is of five kinds : Kṣepa, Pluta, Atipāta, Atikīrṇa and Anubandha.

94. The Ābiddha Dhātus will consist respectively of two, three, four and nine strokes made gradually and slowly, and a combination of these.[1]

The Vyañjana Dhātus

95-100. The Vyañjana Dhātu in playing the Viṇā, is of ten kinds. They are : Kala, Tala, Niṣkoṭita, Unmṛṣṭa, Repha, Avamṛṣṭa, Puṣpa, Anusvanita, Bindu and Anubandha.

Kala—touching a string simulteneously with the two thumbs.

Tala—striking a string with the left-thumb after pressing it with the right one.

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(92) [1] *Anubandha* here means 'mixture' or 'combination.' See Kn. on SR. VI. 147. It may be that in the Anubandha variety of the Karaṇa Dhātu, the strokes are 3 + 5, 3 + 9, or 5 + 7, 5 + 9 etc.

(94) [1] See above note 1 to 92. In the Anubandha of the Ābiddha Dhātu too, the number of strokes are to be increased by adding together the numbers available in other Dhātus.

(95-100) [1] *Savya* means 'right' as well. See Apte *sub voce*. But here it is to be taken in its generally accepted sense.

[2] *ibid.*

Niṣkoṭita—striking with the left[1] thumb only.

Unmṛṣṭa—striking with the left[2] fore-finger (*pradeśinī*)

Repha—one single stroke with all the figures of a hand.

Avamṛṣṭa—three strokes low down [in the string] with the little finger and the thumb of the right hand.

Puṣpa—one stroke with the little finger and the thumb.

Anusvanita—the stroke being lower [in the string than] in the Tala [described above].

Bindu—one heavy stroke in a single string.

101. Anubandha—one irregular combination[1] (lit. breaking up and combination) of all these and it relates to all the Dhātus.

These are the ten Vyañjana Dhātus to be applied to the Vīṇā.

102. These are the four Dhātus with their characteristics, which relate to the three Vṛttis[1] on which the playing of [stringed] instruments depends.

The three Vṛttis

Styles of Procedure (*gati-vṛtti*) to be principally reckoned are three: Citra (variegated), Vṛtti (movement, i.e. having a simple movement) and Dakṣiṇa (dexterous). Instrumental music, time-measure (*tāla*)[2] tempo (*laya*)[3], Gīti (rhythm)[4], Yati[5]

(101) [1] See above note 1 of 92.

(102) [1] See above note 1 on 78.

[2] See XXXI.

[3] The word *laya* signifies the speed at which a piece of music is performed. There are three primary degrees of speed *i.e.* rate of movement, in the Indian music: slow (*vilambita*), medium (*madhya*) and quick (*druta*). As in the European music, there is no fixed absolute measure of time for different degrees of speed mentioned here. See GS. II. p. 33. Śārṅgadeva (V. 48). defines *laya* as क्रियानन्तरविश्रान्तिः.

[4] See above note 1 on 76.

[5] The Yati means 'succession of different kinds of speed' in the whole song, *e.g.* a song may be sung at a slow speed in the beginning, at a medium speed next and at a quick speed in the end, or these speeds at the singer's discretion may be taken up in a different order, See SR. V, 30 ff. and Kn. theron.

and Graha-mārga (way of beginning)[6] will determine their respective characters. [For example], in the Citra, [the Māgadhī is the Gīti], the instrumental music is concise (i.e. not elaborate), [the unit of] time-measure [is one Kalā], tempo is quick, and Yati is level (*samā*)[7] and the Anāgata Grahas preponderate. Similarly in the Vṛtti [the Sambhāvitā] is the Gīti, the instrumental music is * * , [the unit of] time-measure is two Kalās, the tempo is medium (*madhya*), the Yati is Srotogatā[8], and the Sama Graha-mārgas are preponderant. In the Dakṣiṇa, the Gīti is [Pṛthulā,] the unit of time-measure is of four Kalās, the tempo is slow (*vilambita*), the Yati is Gopucchā[9] and the Atīta Graha-mārgas are preponderant.

103. Names of the three Styles of Procedure (*vṛtti*) are Citra, Dakṣiṇa and Vṛtti. They give quality to the instrumental music as well as to the song, and have been defined in due order.

104. The Lalita[1] etc, the Jātis[2] of all these Styles of Procedure (*vṛtti*), when combined in the Dhātus, will become richer in quality.

The Jātis

105. And from a combination of the Dhātus, come forth the Jātis such as, Udātta, Lalita, Ribhita and Ghana.

106. The Udātta relates to the Vistāra Dhātus or to many other things.

The Lalita relates to the Vyañjana Dhātus and is so called because of its gracefulness.

107. The Ribhita relates to the Ābiddha Dhātus and is characterised by multitude of strokes.

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6 *Mārga* in the text, should be taken here as *graha-mārga*, which has been twice used later in this passage. *Graha-mārga* means the manner of following a song or a piece of music by an instrument of Tāla. See GS. I. pp. 197 ff, 469. SR. V. 54-56, 58 and VI. 186-187.

7 See SR. V. 51.

8 See SR. V. 51-52. 9 See SR. V. 52-53.

(104) 1 See below 105.

2 This term has been used also in relation to songs. See XXVIII, 38 ff. and XXIX. I ff.

The Ghana relates to the Karaṇa Dhātus and depends on their quantity (lit. aggregate of long and short notes).

Three kinds of music of the Vīṇā

108. The experts are to produce three kinds of music from the Vīṇā. They are Tattva, Anugata, and Ogha which combine [in them] many Karaṇas.

109. The music which expresses [properly] the tempo, time-measure, Varṇa, pada, Yati, and syllables of the song, is called the Tattva.

And the instrumental music which follows the song, is called the Anugata.

110. The Ogha is the music which abounds in the Ābiddha Karaṇas, has the Uparipāṇi Graha-mārga, quick tempo and does not care for the meaning of the song.

111. The rule in the playing of musical instruments, is that the Tattva is to be applied in a slow tempo, the Anugata in a medium tempo, and the Ogha in a quick tempo.

112. The experts in observing tempo and time-measure, should apply the Tattva in the first song [to be sund during a performance], and the Anugata in the second, and the Ogha in the third one.

113. These are the Dhātus in the music of the Vīṇā, to be known by the experts. I shall now explain the Karaṇas included in the rules of playing the Vipañcī.[1]

The Karaṇas of the Vipañcī

114. The Karaṇas[1] [in playing the Vipañcī] are Rūpa, Kṛtapratikṛta, Pratibheda, Rūpaśeṣa, Ogha and Pratiśuṣka.

115. When on the Vīṇā, two heavy and two light syllables are played, it is the Rūpa.[1]

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(113) [1] See below 120 for the definition of a Vipañcī.

(114) [1] Cf. SR. VI. 112.

(115) [1] Cf. SR. VI. 113-114.

And this Rūpa performed in the Pratibheda it is the Kṛtapratikṛta.[2]

116. When two different Karaṇas are side by side played on the Vīṇā, and heavy and light syllables are shown, it is called the Pratibheda.[1]

Continuing [the music] in another Vīṇā, when the [principal] Vīṇā has stopped, is called the Rūpaśeṣa.[2]

117. The Ogha[1] includes the Ābiddha Karaṇas performed in the Uparipāṇi Graha-mārga.

The Pratiśuṣka[2] is the Karaṇa which is played by means of one string [only].

118. During the application of the Dhrūvās, the experts should generally play with the plectrum (*koṇa*) two Vīṇās to accompany a song or other instruments.

119. Whether it be a place or a character, one should equally reflect it together with the song on the strings, and in the Vipañcī it will be something like the Karaṇa called the Ogha.

120. The Citra[1] is [a Vīṇā] with seven strings, and the Vipañcī[2] is that with nine strings. And the latter (Vipañcī) is to be played with the plectrum, and the Citrā with the fingers only.

121. The experts are thus to know of the Vipañcī which includes many Karaṇas. I shall next explain the Bahir-gītas whic have [their fixed] characteristics.

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[2] Cf) SR. VI. 115.

(116) [1] Cf. SR. VI. 115-116. [2] Cf. SR. VI. 117.

(117) [1] Cf. SR. VI. 118. [2] See cf. SR. VI. 119-120.

(120) [1] This Citrā (*vīṇā*) probably developed later into Persian sitār. It may be that the Greek *kithara* with seven strings is also connected with it. The seven strings in the Citrā, were probably meant for producing seven notes of the octave.

[2] The nine strings of the Vipañcī were probably for producing seven notes together with two Kākalī notes (*svara-sādhāraṇa*, XXVIII. 36).

The Bahir-gītas

122-124. Āśrāvaṇā,[1] Ārambha,[2] Vaktrapāṇi,[3] Saṃghoṭanā,[4] Parighaṭṭanā,[5] Mārgāsārita,[6] Līlākṛta,[7] and the three kinds[8] of Āsāritas are the Bahir-gītas[9] to be applied first [in a play] by the producers, and [all] these should be applied without Tālas or with Tālas, and in the Styles of Procedure called the Citra and the Vṛtti.

125. The need for all these has already been mentioned by me in the rules for the Preliminaries[1]. I shall [now] describe their characteristics together with examples.

Tha Āśrāvaṇā

126. The Āśrāvaṇā should be [performed] with twice repeated Karaṇas[1] of the Vistāra[2] Dhātu in [successive] sections (Kalās), and then with a gradual increment by two repeated Karaṇas.

127-128. It will consist of a pair of twentyfour syllables (*varṇa*) of which the first two, the eleventh, the fourteenth, the fifteenth and the twentyfourth are heavy, and a [three-fold fifteen syllables of which] the first is light, the next seven including the eighth heavy the next six again light, the final [three] syllables being heavy.[1]

129-130. The Tāla in the Āśrāvaṇā will be as follows: three Śamyās, and a Tāla in the Uparipāṇī, two Śamyās and two Tālas and again a Śamyā and two Tālas, in the Samapāṇī, and suitable Uttara and Cañcatpuṭa [Tālas] of two Kalās.[1]

(*Its example is corrupt and untranslatable*)[2]

(122-124) [1] See V. 8-11, 18-21.

[2] *ibid.* [3] *ibid.* [4] *ibid.* [6] *ibid.* [7] *ibid.* [5] It seems that this item was not originally included in the Bahir-gītas (See V. 8-11).

[8] Short, medium and long. [9] These are called Bahir-gītas because they were outside (*bahis*) the performance of the play and were included in its Preliminaries. See V.

(125) [1] See V. 8-11, 18-21.

(126) [1] See XXIX 82. [2] *ibid.* also SR. VI. 134-144.

(127-128)[1] Cf. SR. VI. 182-184. (129-130) [1] Cf. SR. VI. 186 ff.

[2] It seems that these passages evidently corrupt, included magical formulas (*mantra*) for warding off evils. See V. 45-55, 176.

The Ārambha

131-132. The [constituting] syllables in the Ārambha are as follows : the first eight heavy, the next twelve and the final one light [in the first section], and the four heavy, eight light, one heavy, four light, four heavy [in the second section], eight light and the final (light) [will form the next section].[1]

133-134. *It should be performed in three sections with the Karaṇas such as the Tāla the Ribhita*[1] *and the Hrāda*[2] in which the Vistāra Dhātus[3] will preponderate, and in it an ascent will be followed by a descent[4]. And in it the Karaṇas will first be descending twice or thrice and then will be played in the reverse order, and then all these are to be repeated.[5]

135-136. Its first Tāla of three Kalās there will be a Śamyā of one Kalā, a Tāla of two Kalās, then a Śamyā of two Kalās a Tāla of two Kalās and a Sannipāta of two Kalās and a Ṣaṭpitāputraka and a Cañcatpuṭa of two Kalās.[1]

(Its example is corrupt and untranslatable)[2]

The Vaktrapāṇi

137. The music of the Vaktrapāṇi will include the Karaṇas of the Ābiddha[1] [Dhātu] and it has two members Ekaka of Vṛtt (*=pravṛtta*)[2] and it is to have in its music half the member of the Vyñjana[3] Dhātus.

(131-132) [1]The text the of the passage, is probably still more corrupt. Cf. SR. VI. 200 ff.

(133-134) [1]See XXIX. 91-92., SR. VI. 145-146. [2] *ibid.*
[3] See XXIX. 83-90., cf. SR VI. 134 ff.
[4] cf. SR. VI. 197.
[5] The translation is tentative. Cf. SR. VI. 198-199.

(135-136) [1]Cf. SR. VI. 204 ff.
[2] See note 2 of 129-130 above.

(137) [1] See XXIX. 82, 93-94 ; cf. SR. VI. 148-150.
[2] XXXI. 201. ff.
[3] See XXIX. 95-101. cf. SR. VI. 151-160.

138-139. [The syllabic scheme of] the Vaktrapāṇi will be as follows: five heavy, six light, four times heavy, two heavy one light, four heavy, four light, three heavy, eight ligh and one heavy.[1]

140. The scheme of the Śamyā and the Tāla used in the Madraka song of two Kalās, will be used in the Vaktrapāṇi, but at the Mukha (beginning) it will consist of eight Kalās.[1]

141-142. The Tāla in the Mukha and Pratimukha of the Vaktrapāṇi will be as follows: a Śamyā, a Tāla, a Tāla, a Śamyā, and a Tāla, a Śamyā, a Tāla and a Sannipāta and four Pañcapāṇis.[1]

(Its example is corrupt and untranslatable)[2]

The Saṃghoṭanā

143. The music of the Saṃghoṭanā will be by means of three Karaṇas of the Vistāra[1] [Dhātu] class and it will observe the Citra[2] and the Vṛtta[3] Styles of Procedure, and the three [such Karaṇas] will be repeated and will [gradually] rise.

144-145. The syllables (lit. sequence of heavy and light syllables) of the theme of the Saṃghoṭanā will be as follows: two heavy, eight light, two heavy, one light, one heavy, one light, four light, eight light and heavy in the end.

146. In the Saṃghoṭanā, the Vīṇā taken with the two hands by its beam (*daṇḍa*), should be played with the fingers of the right hand and the two thumbs.

147. The Saṃghoṭanā is so called because of the playing together (*saṃghoṭana*) of the Consonant and the Dissonant notes together with the remaining Assonant ones. Its Tāla, as in the Śīrṣaka will consist of the Pañcapāṇis.

(Its example is corrupt and untranslatable)[2]

(138-139) [1] Cf. SR. VI. 209-210.

(140) [1] Cf. SR. VI. 211.

(141-142) [1] Cf. SR. VI. 212. [2] See note 2 of 129-130 above.

(143) [1] See XXIX 83-90 ; cf. SR. VI. 134 ff.

[2] See XXIX. 103 ; cf. SR. V. 11. [3] *ibid.*

(144-145) [1] Cf. SR. VI. 213.

(147) [1] The translation is tentative. [2] See note 2 of 129-130.

The Parighaṭṭanā

148-149. [The syllabic scheme of] the Parighaṭṭanā, is as follows : eight heavy, twentyfour light[1], one heavy, sixteen light and two heavy.

150. Its music should consist of many Karaṇas of the Vyañjana [Dhātu] and should be performed with Upavahana (= Upohana) by clever hands.

151. Its Tāla will be Saṃparkeṣṭākaḥ [as it will stand] combined with the Karaṇa of the Dhātu (i.e. Vyañjana) due to the syllabic scheme [of the Parighaṭṭanā][1].

The Mārgāsārita

151-152. The syllabic scheme of the Mārgāsārita in its Vastu will be as follows : four heavy, eight light, eight heavy, eight light and the final heavy.

153. The instrumental music in the Mārgāsārita will consist of Karaṇas of the Vistāra and Ābiddha Dhātus, and it will observe all Tālas agreeing with its syllabic scheme.

(*The example is corrupt and untranslatable*)

154. Or it may be : four heavy, eight light, three heavy, three light, and heavy in the end. (*The example is corrupt*).

The Līlākṛta

155. The expert producer, as an occasion will arise, should perform the Līlākṛta as well as Abhisṛta and Parisṛta according to the rules of the short Āsārita, and it should observe Tālas sweet to hear.

The Āsāritas may be long (*jyeṣṭha*), medium (*madhya*) and short (*kaniṣṭha*). They in [relation to] their Tāla and measurement, will be explained in due order in the rules on Tālas.[1]

156. These are to be known about notes arising form the body of the Vīṇā. I shall next explain the characteristics of the hollow musical instruments (*suṣirātodya*).

Here ends the Chapter XXIX of Bharata's Nāṭyaśāstra, which treats of the Rules of the Stringed Musical Instruments.

(148-149) [1] lit. twice 8 light, twice 4 light.

(151) [1] Cf. SR. VI. 211 ff. (155) [1] See XXXI.

CHAPTER THIRTY

ON HOLLOW INSTRUMENTS

1. The hollow (suṣira) musical instruments, as the wise should know them, are made of bamboo[1]*. The rules regarding their notes (svara) and the Grāma are the same as that of the Vīṇā.*

2. The notes of a flute are known to have two, three and four [Śrutis], and they are either 'shaken' (*kampita*), 'half-open' (*ardha-mukta*) and 'fully open' (*vyakta-mukta*).[1]

3. As, above that[1], a note of the Vīṇā is changed into another, so in the case of the flute also it does likewise.

4. The number of Śrutis in notes [produced in a flute], will be two, three or four, and by prolonging the blow the remaining notes[1] may also be produced.

5. Notes have characteristics determined by the Śrutis numbering four, three or two produced by the application of fingers while playing the flute. Listen about that.

6-7. The note produced from a [flute-]hole thoroughly free from a finger, consists of four Śrutis, and that from

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(1) [1] As the first Indian flute was made from *vaṃśa* or bamboo, it was called Vaṃśa. Śd. mentions also horns besides flutes made of wood (*khadira* and sandal), ivory and different metals (iron, *kāṃsya*, silver, and gold), which came into use in later times (see SR. VI. 424ff). The conchshell (*śaṅkha*) is also another hollow (*suṣira*) instrument, but it is scarcely used as a musical appliance.

(2) [1] These indicate the ways of producing the notes. See 5 ff. below. Śd. however, mentions five such ways as *kampita*, *valita*, *mukta*, *ardhamukta* and *nipīḍita* (SR. VI. 457 ff).

(3) [1] Here *tatropari* (lit. there above) means 'if *śrutis* are further increased'.

(4) [1] These are the Sādhāraṇa and the Kākalī notes. See 9-10 below.

(6-7) [1] Śd. gives more elaborate directions in this regard (SR. VI. 447-448).

a hole on which a shaking finger is placed, consists of three Śrutis, and a note consisting of two Śrutis, is produced from a hole which is partly (lit. half) free from a finger.[1]

7-9. All these are the notes in the Madhyama Grāma.[1] Notes of the Ṣaḍja Grāma will be as follows: Ṣaḍja, Madhyama and Pañcama will arise from a hole fully open, Dhaivata and Ṛṣabha from a hole covered by a shaking finger, and from a hole partly (lit. half) free from a finger, will arise Gāndhāra and Niṣāda.[2]

9-10. Niṣāda and Gāndhāra [respectively] coming in juxtaposition with Ṣaḍja and Madhyama and modifying themselves in characteristic Śrutis, will give rise to the Overlapping (*svara-sādhāraṇa*) and the Kākalī notes.[1]

11. The notes of the flute should be perfected (lit. accomplished) with the help of the Vīṇā and of the human throat.

The very notes which the singer will attain, should be sung in accompaniment of a flute. A unision of the human throat (lit. the body), the Vīṇā and the flute, is [specially] praised.[1]

(7-9) [1] Though the Ṣaḍja Grāma has been mentioned first in XXVIII (25-26), it has been given here the second place. The significance of this, is not clear.

[2] To show the connexion of different fingers of the two hands with the production of seven notes, Ag. (p. 563) quotes the following:

षड्जस्त्वनामिकाङ्गुल्यादृषभो मध्यमाङ्गुली ।
निरङ्गुल्याच्च गान्धारो मध्यमः कम्पितो यथा ॥
वामतस्तु तथोऽप्येते चत्वारो दक्षिणे पुनः ।
पञ्चमोऽनामिकायां तु धैवतो मध्यमाङ्गुली ॥
प्रादेशिन्यां निषादस्तु मध्यमः कम्पितो यथा ।

(9-10) Śd. gives more detailed directions about the production of notes (SR. VI. 449-453). Mr. Fox Strangways gives a number of flute scales collected from different parts of India (MH. p. 102). These possibly include some valuable materials for the study of ancient Indian musical scales and intervals, for the flute has been one of the most primitive instruments of Indian music.

(11) [1] See SR. VI. 651.

12. The music of the flute, which is steady, not very loud and furnished with the Varṇas and the Alaṃkāras, and follows rules,[1] is sweet and soothing.

13. These should be known regarding [musical] notes by persons playing flutes. I shall next speak of the solid musical instruments.

Here ends the Chapter XXX of Bharata's Nāṭyaśāstra, which treats of the Hollow Musical Instruments.

(12) [1] The rules mentioned here possibly relate to the manner in which the flute should be played on different occasions in a play. The following quotation from Mataṅga by Ag. (p. 567) probably gives such rules.

सख्यन्यागमने चैव कामिन्या निर्जितस्य च ।
निर्जितस्य प्रकुर्वीत मध्यं च मृदुमिश्रितम् ॥
शृङ्गारे वा नियोक्तव्यमत्यन्तललितं द्रुतम् ।
क्रोधे वाचाभिधानेऽपि स्फुरितद्रुतकम्पितम् ॥

This passage seems to have been paraphrased by Śd. in his SR. (VI. 652-653), but it does not occur in Bd. ascribed to Mataṅga.

CHAPTER THIRTYONE

ON THE TIME-MEASURE

1. The [instrument named] Tāla[1] is of the 'solid' class (*ghana*), and it relates to a division into Kalās (*kalāpāta*)[2] and to an observation of the tempo (*laya*).[3] Those who apply Tālas in a musical performance, should know Kalās to be the measure of time (*tāla.*)

2. The popular Kalā,[1] [together with] the Kāṣṭhā[2] and Nimeṣa[3], which has been accepted (lit. remembered) by the wise, is not the Kalā in [observing] the Tāla. The Kalā arising from the Tāla is different.

3. Five Nimeṣas will make one Mātrā[1], and the Kalā arises from the grouping of Mātrās. And five Nimeṣas are also to be known as [the period of] interval between [two] Kalās, at the time of singing. And from these again, the

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(1) [1] This word comes from *tala* (the palm of the hand), and primarily refers to the beating of time by the clapping of hands, *e.g.* *tālaiḥ śiñjāvalaya-subhagaiḥ nartito kāntayā me* (Megh. 79). But generally it is used in the sense of 'time-measure.' Śd.'s explanation of this word (SR. VI. 2) seems to be fanciful. The word is also used as a variety of audible Tāla which is of four kinds. See below 32.

[2] By following Śd. (SR. V. 5-6) one will probably see in this compound two words *kalā* and *pāta*. But such a view will be misleading.

[3] See below 4 and 486.

(2) [1] According to Amara. (I. 3. 11), 18 Nimeṣas = 1 Kāṣṭhā, and 30 Kāṣṭhās = 1 Kalā (अष्टादश निमेषास्तु काष्ठा त्रिंशत्तु ताः कलाः). From this we have one Kalā equivalent to eight seconds. In other systems of computation, it may be equal to fortyeight seconds and even to one minute. See Apte *sub voce* and also SM. II. 3. 53.

[2] See note 1 above.

[3] Kṣīrasvāmin defines Nimeṣa as the time required for a twinkling of eyelids (*nimeṣo'kṣispanda-kālaḥ*) and see also SM. II. 3. 53.

(3) [1] According to Śd., Mātrā is the time required to pronounce five short syllables (*pañca-laghvakṣaroccāra-mitā mātrā,* SR. V. 16).

tempo is made according to the time of the Kalās [into which they (Mātrās) are divided].

4. The tempo (*laya*) is of three kinds: quick (*druta*), medium (*madhya*) and slow (*vilambita*)[1], and among these, the medium tempo determines the normal Kalā (*pramāṇa-kalā*).

5. This (i.e. the Kalā) is known to be of three kinds, and is determined, according to the wise, by the three Mārgas.[1] In the Citra [Style of Procedure] there should be three Mātrās, in the Vṛtti the twice of it, and in the Dakṣiṇa, its fourfold. These are the three [types of] Kalās. The Tāla is so called because it measures [time by a division] of [songs into] Kalās.

7. The Tāla is of two kinds: Caturasra[1] (lit. four-cornered) and Tryasra[2] (lit. three-cornered); but the origin of these two kinds, is the same.

8. Now listen about their twofold sources. They are the Cañcatpuṭaḥ[1] and the Cāpapuṭaḥ.[2]

9-10. From each of these, the Tāla of four or of two Kalās[1] proceeds. The Cañcatpuṭaḥ is known to be Caturasra, and the Cāpapuṭaḥ is Tryasra. They consist of long and short syllables.

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(4) [1] See below 468.

(5) [1] See above note 6 to XXIX. 103 prose, and also 487 below.

The Mārgas are equivalent to the Pāṇis (XXXI. 493-495).

(7) [1] This term is significant when the Tālas mentioned below are made up of two or four Kalās.

[2] *ibid.*

(8) [1] This and similar other terms are probably mnemonics, and have no special significance. The variants of this term are Cañcūpuṭaḥ (NŚ., KM ed.) and Caccatpuṭaḥ (SR.)

[2] The variants of this term are Cāyapuṭaḥ (NŚ., KM. ed.) and Cācapuṭaḥ (SR).

(9-10) [1] Each of these two Tālas have three varieties: *yathākṣara* (literal), *dvi-kala* consisting of two Kalās, and *catuṣ-kala* (consisting of four Kalās).

10-11. The Cañcatpuṭaḥ[1] will consist of two long syllables followed by one short syllable and the final Pluta syllable.[2]

11-12. The Cāpapuṭaḥ which is Tryasra, will consist of one long syllable followed by two short syllables and the final long syllable. A combination of these two, is called a mixed Tāla.

13-14. This (i.e. the mixed Tāla) includes the Ṣaṭpitāputrakaḥ[1] and the Pañcapāṇiḥ.[2] constituted according to long and short syllables occurring in their names. These in brief are the three kinds of Tāla.

14-15. [Their Pātakalā[1] will be as follows :] Sannipāta,[2] Śamyā,[3] Tāla, Śamyā ; or Śamyā, Tāla, Śamyā, Tāla[4] ; or Tāla, Śamyā, Tāla, Śamyā [in the Cañcatpuṭaḥ of one Kalā].

15-16. The Cañcatpuṭaḥ will, thus, be of three kinds : Sannipātādi,[1] Śamyādi[2] and Tālādi.[3]

(10-11) [1] This is called the *yathākṣara* variety of it. *Yathākṣara* (according to the syllables) means that the syllables (short and long) in the name (*e.g.* Cañcatpuṭaḥ) indicate the syllables that this Tāla contains. See SR. V. 18.

[2] This is to modify here the term *yathākṣara*, for according to the last *akṣara* the final syllable was to be long and not Pluta.

(13-14) [1] See above note 1 to 8. [2] *ibid.*

(14-15) [1] This term has been explained by Kn. (on SR. V. 27) as follows : पाताः सशब्दा ध्रुवादयः, कला निःशब्दा आवापादयः। ताभिः पातकलाभिर्योगः सम्बन्धः.

[2] Absence of mumerical adjectives before these names means that they are single, *i.e.* one Sannipāta, one Śamyā etc.

[3] See below note 1 to 32-33.

[4] See SR. V. 28. 29.

(15-16) [1] It means the variety 'beginning with the Sannipāta', or Sannipāta, Śamyā and Tāla Śamyā. See above 14-15.

[2] 'Beginning with the Śamyā, or Śamyā, Tāla, Śamyā and Tāla. See abóve 14-15.

[3] 'Beginning with the Tāla', or Tāla, Śamyā, Tāla and Śamyā. See above 14-15.

16-17. The Sannipātādi will be Caturasra in the Nāṭya, and the Śamyādi will be applicable in the Āsāritas. And similarly the Tālādi in the Pāṇikā[1] and other [songs].

18. The three varieties of the Cañcatpuṭaḥ such as the Sannipātādi etc, will hold good in case of the Cāpapuṭaḥ [too].[1]

19. The Sannipātādi as well as the as other two, is strong in this (Cāpapuṭaḥ) and Tālas of six or of eight Kalās proceed from this (i.e. the Sannipātādi)[1].

20. Due to the Śamyā, Tāla and Praveśa, the another Tryasra is also produced. It is the Ṣaṭpitāputrakaḥ called the Pañcapāṇiḥ.[1]

21-22. [Its Pātakalā is as follows :] the first syllable is Pluta, the second short, the third and the fourth long, the fifth short and the final Pluta[1], and this is the Ṣaṭpitāputrakaḥ with its long and short syllables. It is also called the Pañcapāṇiḥ consisting of six Pātas and six syllables.

23. Its six Pātas are as follows : Sannipāta, Tāla, Śamyā, Tāla, Śamyā and Tāla.[1]

24. Another Tryasra variety of the Tālādi, is called the Saṃparkeṣṭākaḥ.[1] It consists of five long syllables including the initial and final Pluta syllables[2]. Its Pātas will be as follows : [Tāla][3], Śamyā, Tāla, Śamyā and Tāla.

25. When the Tryasra will consist of all three heavy syllables and its Kalās will be as follows : Niṣkrāma, Śamyā and Śamyā, it will be called the Udghaṭṭaḥ.[1]

(16-17) [1] This is only a variety of very primitive songs.

(18) [1] Śd. curiously enough on the authority of the NŚ. recognizes only two of them in case of the Cāpapuṭaḥ (his Cācapuṭaḥ). See SR. V. 30.

(19) [1] *The translation is tentative.*

(20) [1] *The translation is tentative.*

(21.22) [1]Cf. SR. V. 31.

(23) [1] See SR. V. 31.

(24) [1] Its variants are Saṃpatkeṣṭākaḥ (NŚ. KM. ed.) and Saṃpakkeṣṭākaḥ (SR.), Sampadveṣṭikaḥ (SM.)

[2] See SR. V. 41.

[3] SR. V. 41. Read 24 a as पादौ तालस्तत: etc.

(25) [1] See SR. V. 40.

26-28. Thus, there should be the pure Cañcatpuṭaḥ etc. of one Kalā. Such Tālas have *three varieties* such as Yathākṣara,[1] Dvikala[2], and Catuṣkala,[3] each succeeding one being twice as long as its predecessor. The Caturasra Tāla is known to have three [special] varieties having respectively four, eight and sixteen Kalās.

28-29. The Tryasra Tāla has six [special] varieties having respectively three, six, twelve, twentyfour, fortyeight and ninetysix Kalās.

30-31. Thus, the Tryasra (*ayugma*) Tālas are of nine[1] kinds. And the Tāla [in general] is of two kinds : silent (lit. without sound) and audible (lit. having sound). Listen about the two uses[2] which they have. I am going to describe them.

31-32. [Of the two kinds], the silent Tāla has four varieties such as, Āvāpa, Niṣkrāma, Vikṣepa and Praveśaka.[1]

32-33. The audible Tāla is to be known as having four varieties such as Śamyā,[1] Tāla,[2] Dhruva and Sannipāta[3].

33-34. I shall now speak in due order, of the movement of hands and fingers[1] in relation to them, and their characteristics and measure.

(26-28) [1] See above note 1 to 9-10 and note 1 to 10-11.

[2] *ibid.* [3] *ibid.*

(30-31) [1] The *three* general varieties (26-28) and the *six* special varieties (28-29) make up the nine varieties mentioned here.

[2] The purpose of having two such different sets of gesture for Tālas, is not quite clear. It seems that the two different primitive methods of observing simple time-measures which included very few Kalās, originated independently. But these were subsequently brought together for the facility of indicating developed time-measures which included more complex schemes of very numerous Kalās. Two different varieties of gestures in all likelihood helped the musicians to avoid confusion which was possible in case of using only one kind of them.

(31-32) [1] Also called Kalās by Kn. (on SR. V. 5).

(32-33) [1] Sd. has this term as Śampā.

[2] This is different from the word standing for the time-measure in general.

[3] Also called Pātas and Kalās by Kn. (on SR. V. 5).

(33-34) [1] These were possibly required to guide the players of instruments for observing time-measure.

34-36. The Āvāpa is the curving of fingers pointing upwards[1], the Niṣkrāma is spreading out the fingers [of the palm] turned downwards[2]. Swiftly moving that (i.e. the plam turned downwards) to the right side is the Vikṣepa,[3] and the Praveśa[4] is the drawing away of the palm turned downwards.

36-37. After showing the Āvāpa (lit. the curving the fingers) one should be making the Niṣkrāma and then the Vikṣepa and next the Praveśana (Praveśa).

37-38. This is the rule when a combination [of Tālas] consists of four Kalās[1]. [For] the Niṣkrāma and the Praveśa [only will] make up two Kalās[2].

The alternate placing (lit. falling) of these, is known as the Pāta[3].

39-40. These are to be known Śamyā, Tāla and Sannipāta.[1] The Śamyā is of the right hand, the Tāla of the left hand, and the two hands coming together is the Sannipāta, and the Dhruva is stopping (lit. falling) for a Mātrā, and it makes for the way of the Rāgas[2], and [moreover] the placing (lit. falling) of the three Kalās mentioned before, is also called Dhruva.

41-42. In the Yathākṣara[1] Tāla, it (the Dhruva) will be a long syllable. The Tāla consisting of Yathākṣara Pātas is its ordinary (*yathāsthita*) type. With doubled long syllables it will consist of two Kalās. The doubling of two Kalās will make it consist of four Kalās.

(34-36) [1] See SR. V. 7. [2] *ibid.* [3] *ibid.* [4] *ibid.*

(37-58) [1] 'Kalās' here means syllables and not the component parts of a Tāla, which itself may consist of more than one syllable as in the Dvikala or the Catuṣkala Tālas.

[2] Significance of this rules is not clear.

[3] The translation is tentative. Kn. applies this term to the audible Tālas. See above note 3 to 32-33.

(39-40) [1] It seems that one hemistich is missing here.

[2] This use of the word 'Rāga' is likely to hava some connexion with the melodic types of the same name in the later Indian Music.

43-44. I have [already finished] describing the Pāta arising in the Yathākṣara [Tāla]. Hence the Cañcatpuṭaḥ, the Cāpapuṭaḥ the Pañcapāṇiḥ[1] [types] have three varieties.

44-45. Apart from the Caturasra (*yugma*) and the Tryasra (*ojas*) types there are five kinds of Tālas. These are called the Udghaṭṭakaḥ[1] etc., and are of the mixed kind and they relate to the different limbs of songs.

45-46. These (i.e. the mixed Tālas etc.) may consist of five, seven, nine, ten or eleven Kalās[1], and are [hence] called miscellaneous Tālas.

46-47. These have no use in the seven kinds of songs[1] and in the Dhruvās.[2] And these are to be used by the singers in the Pravṛtta[3] etc.

47-48. I am [now] speaking about the theory that the Dhruvās will have the Caturasra and the Tryasra Tālas consisting [respectively] of eight and of six Kalās.

48-51. [The Tāla of eight Kalās will be like this] : by the little finger[1] the Niṣkrāma and the Śamyā, by the little and the ring finger, the Niṣkrāma, the Tāla and the. Śamyā, by the middle finger the Praveśa, and by the fore finger are shown the Niṣkrāma and the Sannipāta. This is the method of showing Kalās by fingers, in the Caturasra (*yugma*) Tāla.

(43-44) [1] Another name for the Ṣaṭpitāputrakaḥ. See SR. V. 23.

(44-45) [1] Udghaṭṭakah and Saṃparkeṣṭākah.

(45-46) [1] Śd. seems to ignore these.

(46-47) [1] See below 220.

[2] XXXII.

[3] See XXX. 207.

(47-48) [1] The Dhruvās used in connexion with the performance of the Nāṭakas, were probably very early types of Indian songs, for their schemes of time-measure consisted of six or eight Kalās only, while in the later songs, the number of Kalās was much greater.

(48-51) [1] It is not clear why individual fingers were substituted for the hand-gestues which were conventionally used to indicate the time-measure. This may be compared with practice of indicating by fingers, different notes in the chanting of the *Sāma-veda* (see MH. p. 259).

51-53. [The Tāla of six Kalās will be like this]: by the little finger the Niṣkrāma, the Śamyā, the Tāla, and the Śamyā, and by the forefinger the Śamyā and the Sannipāta are to be shown. This is the method of showing Kalās by fingers in a Tryasra Tāla.

54-57. By the little finger the Niṣkrāma and the Praveśa, by the little and the ring fingers the Tāla and the Śamyā, by the middle finger the Niṣkrāma and the Tāla, by the forefinger the Niṣkrāma, the Śamyā and the Tāla, by the little finger the Praveśa, by the forefinger the Niṣkrāma and the Sannipāta.

58. This is the rule regarding the Tāla of four Kalās in terms of Āvāpa and Vikṣepa, shown by fingers mentioned above.

59. The Pādabhāgas consisting of two or four Kalās have been described [by me]. The four Pādabhāgas are technically called Mātrās[1].

60. These are the different varieties of the Cañcatpuṭaḥ, the Cāpaputaḥ and the Pañcapāṇiḥ Tālas.

61. Thus I have described in brief the Tālas which relate to the Āsārita[1] and the Vardhamāna[2] and to the body of other songs.

The Āsārita

62-63. Now I shall speak of the characteristics of the Āsāritas. In this, the master producer (lit. one who knows the art of production) first takes up the Cañcatpuṭaḥ with its long, short and Pluta syllables and then the twofold Pañcapāṇiḥ.

63-64. And in the preceding Tāla (i.e. the Cañcatpuṭaḥ) he puts the syllables as indicated by the latter [in it name].

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(59) [1] But according to Kn. the Kalā is ordinarily identical with Mātra ; but in the Ekakala Dvikala and Catuṣkala Tālas) it means the long syllables चर्चैककलद्विकलचतुष्कलशब्देषु कलाशब्देन गुरुरुच्यते इत्यर्थः। अन्यत्र मात्रा कला (on SR. V. 19).

(61) [1] See below.

[2] See below 76 ff.

Thus we get the same Pāta as follows : Tāla, Samyā, Tāla, Śamyā, Tāla.

64-66. In the first syllable of the Pañcapāṇiḥ one should put in Sannipāta, then Tāla, Śamyā, Tāla, Śamyā and Tāla. And in the second syllable also, this is the rule in the Pañcapāṇiḥ. And the Sannipāta is to occur in case of the final Pluta. This is known by the wise as the short Yathākṣara Āsārita.

67-68. Now listen about the distribution of Pāta as described in the name of the Tālas. The *ca* (*cañ*) will indicate the Tāla, *cat* (lit. the second) the Tāla, *pu* again Śamyā, and the *ṭa* (*ṭaḥ*) the Tāla. Thus one should know the Cañcatpuṭaḥ, and the Pañcapāṇiḥ comes afterwards.

69-70. The *ṣaṭ* will indicate the Sannipātā, the *pi* the Tāla, the *tā* Śamyā, the *pu* the Tāla, the *tra* the Śamyā, *ka* (*kaḥ*) the Tāla. The same will hold good in case of the second, and then comes the Sannipāta.

The medium Āsārita

71. On combining here the long syllables this (the short Āsārita) will be the medium [Āṣārita].[1]

71-73. The Kalā that will follow the doubling of the combined heavy syllables, should be applied in due order as before. And the medium [Āsārita] when doubled, is called the long Āsārita. In it, the Kalās will be double the number of that in the medium [Āsārita]. Their Vastu is characterised by the occurrence of Sannipātas.

The Layāntarita

74. I shall now speak of the characteristics of the Layāntarita. That which has the shortest Tāla, is called the Layāntarita. The Kāla differing on account of the time required for it, becomes a different Kalā.

75. The application of these Tālas gives special success, and in the Layāntarita, there occurs a difference there in words and in the tempo.

(71) [1] The transl. is tentative. The text is possibly corrupt here.

The Vardhamāna

76. A combination of the Āsāritas, is called the Vardhamāna. Listen about its origin and characteristics as I am describing them.

77-78. After killing the terrible Dānavas, Rudra invented in the past the beautiful dance called the Tāṇḍava. Now the great-souled Bhūtas created at that time the Vardhamāna adorned with the Piṇḍībandhas.[1]

79. On seeing this, Śiva with his consort (Pārvatī) was much pleased, and he as well as the goddess gave them the best boon.

80. Those who perform the Vardhamāna as defined by him according to the traditional rules and order, will attain the proximity of Śiva [after their death].

81. This was seen by me for the purpose of the Piṇḍībandhas. Listen now about their characteristics.

82. Performed in the three Mārgas, such as the Vṛtti, Dakṣiṇa and Citra, the Vardhamāna which is constructed according to its own measure, is of two kinds.

The Āsāritas

83. Its measure has two aspects : one with the Tāla and the other without the Tāla. There are four parts (*kaṇḍkiā*) in all the Āsāritas.

84. [Each] part in the Dhruvā is composed of Kalās by gods. The Mārgas are available (lit. joined) in the Vardhamāna.

85-87. The first [group] is made up of nine Kalās, the second (lit. the next) of eight Kalās, the third of sixteen Kalās and the fourth of thirtytwo Kalās. Thus in the Vardhamāna each part is made up of a fixed [number of] Kalās and it is born of the [proper] Mārga and is devoid of tempo which is its minor limb.[1]

87-88. [The parts (*kaṇḍikā*) are made up] of one, two, three and four [Kalās] and by them (i.e. the Kalās) are made

(77-78) [1] The group-dances, See V

(85-86) • [1] The text is possibly corrupt here in 86.

the Āsāritas in the Vardhamāna observing the [proper] Mārga and limbs of Tālas.

The Short Āsārita

88-89. After finishing the first part combined with the short (*bāla*) Tāla, one should make up the short Āsārita, of which the second half will be deficient in one Kalā.

89-90. If after finishing the second part, one adds to the first part in all its Kalās in the previous Tāla, then it becomes the Layāntara (°tarita) [in the Vardhamāna]. And Vardhamāna at that time should be done in the Citra Mārga and not in the Vṛtti.

91-92. Whether in the Vardhamāna or in other songs (lit. outside it) there is no short Āsārita in the Dakṣiṇa Mārga. From the short Tāla, as it doubles the number of syllables and applies other Mārgas, and regulates the time of dance, the Layāntara (°tarita) proceeds.

The medium Āsārita

92-93. The Tāla which I have prescribed in case of the short Āsārita, is wholly to be observed in the first two parts. The third, the second and the first [parts] will have the same number of Kalās. Then this will be the medium Āsārita.

The Long Asārita

94. If the fourth part is made the first *i.e.* the parts are taken in an inverted order, and the four parts have an addition of four Kalās to them, then it is called the long Āsārita.

95. When their application is taken in connexion with the Piṇḍībandhas, then each of their limbs (minor parts) is to be made distinct (lit. separate).

96. Mukha, Pratimukha, Deha and Saṃharaṇa are the four limbs[1] in all the Āsāritas.

97-98. The Upohana is the Mukha, the Yugma is the Pratimukha, the Ojaḥ is the Śarīra (Deha) and the Saṃhāra (°haraṇa). This is the serial order of the limbs and thus the Āsāritas consist of four limbs.

(96) [1] See SR. V. 183-184.

The Vardhamāna

98-99. A song composed of the four[1] Āsāritas, is called the Vardhamānaka. The Vardhamāna is so called because of the [gradual] increase in it of the syllable (*varṇa*), Tāla, tempo (*laya*), the instrumental music and gestures, which lead to the embellishment of the performance of the dancers.

100-101. The body of the Vardhamāna and the Āsārita being mutually related [respectively] as effect and cause constitute each other. Just as the seed grows from the tree, and the tree [in its turn] from the seed, [here too], the same [law of] mutual causal connexion is applicable.

The Layāntarita

102. One Kalā being added to the short [Asarita] it gives rise to the Layāntara (=Layāntarita); and two Kalās being added [it becomes] the medium [Āsārita], and four Kalās being added [it is] the long [Āsārita].

The Short Āsārita

103. The rule of the Pāta for the short [Āsārita] is as follows: Śamyā, Tāla, Śamyā, Tāla, (lit. one turn of the Cañcatpuṭaḥ beginning with Śamyā), Sannipāta, Tāla, Śamyā, Tāla, Śamyā, Tāla, Sannipāta, Tāla, Śamyā, Tāla, Śamyā, Tāla, (lit. two Pañcapāṇiḥs beginning with Śamyā).

104. This is the scheme of Tāla in the Layāntarita, and its characteristic growth has been mentioned before, and there will be here a difference of words and tempo.

105-106. (*The text is corrupt, but it is clear that the schemes of Tāla for the medium and the long Āsārita occur here*).

107. Those who have the short (lit. young) [Āsārita] as consisting of nine Kalās, are not supported by the good authorities. The placing of the Sannipāta [in it] has been made [by them] according to the rule of the Kalā.

108. For them the two Tālas at the Mukha of it (*i.e.*, the short Āsārita) are regulated by the Dhruva Pāta. I shall [now] speak of its [full] measure (*māna*) and [sequence of] long and short syllables.

(98-99) [1] Short, Layāntarita, medium and long. See below 102.

109. The Mukhas of the long and the medium Āsāritas, the Layāntarita and the short Āsārita, will respectively consist of eight, seven, six[1] and five Kalās.

110-111. In the Upavahanas of the Āsārita [of all kinds] Āsāraṇās[1] to be employed are of eight syllables two long, four short, two long [for the short Āsārita], of twelve syllables two long, eight short, two long [for the Layāntarita], of sixteen syllables two long, twelve short, two long [for the medium Āsārita] and of twenty syllables, two long, sixteen short, two long [for the long Āsārita][2]. I shall now speak about the syllables which were sung in the past by Brahman. Example, (*the text here is corrupt*).

112 This rule of the Upavahana, depending on the arrangement of syllables in Kalās and in the sequence of their being long and short, has been prescribed in case of the Mukhas of the Āsāritas.

113. Thus I have described the extent and measurement [of the Upavahana]. In the Caturasra (*yugma*) there are four gaṇas, and in the Tryasra (*oja*) there are six gaṇas.

The Short Āsārita

114. In the Pañcapāṇiḥ and the Cāpaputaḥ (lit. the second) [the number of gaṇas] will be six and a half. Thus will be the short [Āsārita] in its syllables measured by Tālas.

Ex. Devaṃ devaiḥ saṃstutam īśaṃ
daityair yakṣaiḥ praṇamita-caraṇaṃ,
trailokyahitam Īśaṃ Haraṃ
rudraṃ śaraṇam upagataḥ.

Tr. I have come to take refuge with Hara (Śiva)[1] the terrible one, the benefactor of the three worlds, who is worshipped as the Lord God by the gods, and to whose feet Daityas and Yakṣas bow down.

(109) [1] Read *ṣaḍ eva* for *ṣaṣṭhi*. See. SR. V. 182.

(110-111) [1] The term is probably synonymous with Āsārita.

[2] The transl. is tentative, for the text seems to be corrupt.

(114) [1] This and similar examples below perhaps show the originial connexion of dance and drama with Śiva.

The Medium Āsārita

115-116. In the Cañcatpuṭaḥ (lit. the first Tāla) there should be eight regular gaṇas, and the gaṇas in the Ṣaṭpitāputrakaḥ should be twelve, and in the third part of the Vastu[1] there should be thirteen gaṇas and a half[2]. These is the arrangement of syllables in the medium Āsārita ;

Ex. Bhūtadhipatiṃ Bhaganetraharaṇam Īśam devair vandyaṃ suramakhamathanaṃ raudraṃ bhayadaṃ gajacarmapaṭaṃ. Śambhuṃ tryakṣam jvalananibhajaṭaṃ bhujaṅgaparikaraṃ. Tridaśagaṇavṛtaṃ daityair nityaṃ paripaṭhitacaritam amarapatinamitam abhimatasukhadaṃ Rudraṃ pītaṃ pitṛvananilayaṃ Gaṅgāplāvita-śobhanajaṭaṃ taṃ śaraṇaṃ gato'smi varadaṃ ca Maheśvaram[3].

Tr. I have come to take refuge with Maheśvara, the giver of boons, the lord of creatures, who took out Bhaga's eyes, who is adorable to the gods, who destroys the sacrifice of the gods, who is terrible and fearful, who wears the hide of an elephant, who is the source of bliss, who is three-eyed and has matted hairs shining like fire, and who has serpents as his girdle, who is sorrounded by gods, whose exploits are always recited by the Daityas, who is bowed to by the lord of gods, who gives one pleasures of one's own choice, who is terrible, yellow, and is a dweller of the cremation ground, and whose beautiful matted hairs are soaked in water of the Ganges.

(115-116). [1] The Vastu (thing) is a technical word meaning principal parts of songs. See below XXX II. 7. This is probably equivalent to what the singers of North India call *tuk* in connexion with Dhrupada songs. See GS. I. p. 78. This word (Vastu) has been used by Kālidāsa (Mālavi. II. 0. 5 ; 3.1 ; 4.1.) It also means a song, and is equivalent to the term. *cīj.* (lit. thing) used by the modern North Indian singers. See SR. V. 6 ; V. 61ff.

[2] See below 127.

[3] This very exhaustively describes Śiva's mythological character.

The Long Āsārita

117-118. There should be first the Cañcatpuṭaḥ (=*yugma*) Tāla of sixteen gaṇas, next the Cāpapuṭaḥ (*oja*) Tāla of twentyfour gaṇas, and in the third there should be twentyfour gaṇas and a half.[1] These is the arrangement of syllables in the long Āsārita.

Ex. Amarapravaraṃ Madanāṅgaharaṃ bhuvanaikanātham abhayapradaṃ Tripuranāśakaraṃ devaṃ tam ahaṃ praṇataḥ. Surapitṛmunigaṇa-praṇatacaraṇaṃ pṛthivīsalilānalapavana-yajñādhipati - sūrya - candra - vyomākhyāḥ aṣṭau munibhir yasya kāryā proktāḥ trailokyaguruṃ tam acintyam ajaṃ vidyānilayaṃ bhairavarūpaṃ khaṭvāṅgadharaṃ sthityutpattipralayanimittaṃ sūkṣmākṣam acintyam candrārdhadharam tilakārdhadharaṃ netrārdhadharaṃ kucārdhadharaṃ kāntārdhadharam bahulair vividhair vidhṛtair vikaṭair muṇḍair vimukhair viṣamair pramathaiḥ parivṛtam Īśaṃ satataṃ praṇataḥ.[2]

Tr. I bow to the god (Śiva) the greatest deity, the destroyer of Madana's body, the supreme master of the world, the giver of immunity from fear, and the destroyer of Tripura. I always bow to the Lord (Śiva) who is worshipped at his feet by gods, fathers and sages, who, the sages say, has created the eight [forms] known as the earth, water, fire, air, the master of sacrifices, the sun, the moon, and the space (lit. the sky), who is the preceptor of the three worlds, is beyond the reach of thought, is eternal (lit. without birth), the abode of knowledge, terrible in form, holder of *khaṭvāṅga*, the cause of existence, origin and destruction [of the world], who has subtle vision, who is unthinkable, who bears [in his person] half of a crescent, of a *tilaka*, of an eye, of breasts and of the beloved wife, and who is surrounded by many and various, aweful, shaven-headed, ugly and strange Pramathas.

(117-118) [1] See below 127.

[2] See above note 3 to 115-116.

119. The three varieties of Āsārita, have been described, viz., literal (*yathākṣara*), double (*dvisaṃkhyāta*) and triple (*trisaṃkhyāta*).[1]

120. The literal Āsārita is known to be made up of gaṇas of equal Varṇas doubled in observing Tālas, and its syllable are not repeated.[1]

121. The literal Āsārita (lit. that) when it is [once] repeated, is called the double Āsārita[1] and when twice repeated it is called the triple Āsārita.

122. In [the Tāla of] the Āsārita songs, one should make its [Kalā] of four etc., consist of gaṇas made up of four mātrās, their long and short syllables being as prescribed before.[1]

123-124. That which is of four mātras in akṣaras will be two mātrās in Varṇas.[1] The Kalās in the Vṛtti [Mārga] will be twice that in the Citra Mārga. Hence, that Kalā which is of four mātrās in the measure of Varṇa in the Vṛtti [Mārga], will be doubled in the Dakṣiṇa [Mārga].

125. No change of the Mārga, is available as regards the syllables [indicated by the name of Tālas].[1] It is only due to doubling the Mātrā that the variation of Varṇas has been described.

126. This is mostly the rule relating to the Varṇa and the Tāla in Āsārita songs of the literal class.

127. In the double Āsārita the repetition (*nivṛtti*) should be made by adding half [gaṇa] to [the literal Āsārita], and in the triple Āsārita, the double one should be augmented by half [a gaṇa].

128. The double Āsārita should not be performed in the Citra Mārga, and the Triple one in the Vārtika Mārga.[1]

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(119) [1] See SR. V. 190.
(120) [1] *ibid.*
(121) [1] See SR. V. 191.
(122) [1] The transl. is tentative.
(123-124) [1] The meaning is not clear.
(125) [1] *Akṣareṣu* here means *yathākṣaresu*. See SR. V. 192.
(128) [1] See SR. V. 192.

129. The triple Āsārita should be in the Dakṣiṇa Mārga[1], the double Āsārita in Vārtika Mārga[2] and the literal Āsārita in the Citra Mārga.[3] This is the fixed rule relating to Mārgas.

130. The rule of observing the Mārga in the triple Āsārita is, that it should begin in the Dakṣiṇa, and in repetition the Vṛtti and the Citra [are to be adopted] serially.

131-132. The double Āsārita too should be performed (lit. desired) according to this principle. Its performance may be in the Vṛtti or Dakṣiṇa Mārga. After considering the relative strength (lit. strength and weakness) of the different limbs of a Vastu, the expert musician should observe the repetition at its beginning, middle or conclusion.

133. When due to the composition of the Vastu, a Kalā becomes wanting at the repetition, then [the singer] should prolong the Varṇa till this Kalā is completed.

134. The needs for repetition are as follows : enrichment of the Varṇas and Alaṃkāras, rest for the producing organs, and the application of the Tattva[1] etc.

135. Thus I have mentioned the [mutual] connexion between the Varṇas, Tālas and syllables in [course of performing] the Āsārita and the Vardhamāna.

The four limbs of the Vardhamāna

136. There are four limbs of the Vardhamāna [song], viz. Viśālā, Saṃgatā, Sunandā and Sumukhī.[1]

137. Of these, the first [limb] consist of nine Kalās, the second of eight, the third of sixteen and the last of thirtytwo Kalās.[1]

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(129) [1] SR. V. 192.
[2] Cf. SR. V. 192.
[3] Cf. 125 above.

(134) [1] See XXIX. 109.

(136) [1] See SR. V. 195.

(137) [1] See SR. V. 196.

138-139. The Upohana of the Viśālā consists of five Kalās, that of Saṃgatā of six Kalās, that of Sunandā of seven Kalās, and the Upohana of the Sumukhī is always eight Kalās.[1] I shall now speak of their sequence of long and short syllables.

140. In the Upohana[1] of the Viśālā there should be two long syllables first, then fourteen short ones, and finally a long syllable.[1] Ex. (*The passage is possibly corrupt*).

141. The sages have said that four more short syllables, and the three long ones [being added to this i.e. to the Upohana of the Viśālā], will make the Upohana of the Saṃgatā[1]. Ex. (*missing*).

142. The learned are to know that the rule about the Upohana of the Sunandā, is that it will have four short syllable, and three long syllables [more than that of the Saṃgatā,][1] Ex. (*The passage is possibly corrupt*).

143. The rule of Upohana of the Sumukhī, is that it is to be known as consisting of twentyeight short and [three] long syllables.[1] Ex. (*The passage is possibly corrupt.*)

144 Because, from this, the notes [in a song] are carried forward, and because from this, songs proceed, this consisting of unmeaning (lit. dry) syllables, is called the Upohana (= Upavahana).

145. Or, because a performance is carried forward by means of acts beginning with *sūcanā*[1] this song depending on the musical instuments, is called the Upohana.

(138-139) [1] From Kn. (on SR. V. 196-197) we learn that the Upohanas of the four parts of the Vardhamāna consist respectively of five, six, seven and eight Kalās.

(140) [1] See SR. V. 197.

(141) [1] Cf. Kn. on SR. V. 197.

(142) [1] Here *evaṃ guru-saṃyutaiḥ* means that there will be three more long (*guru*) syllables as in the preceding *Kaṇḍikā* of the Vardhamāna. Also cf. Kn. on SR. V. 177.

(143) [1] Kn. on SR. V. 197.

(145) [1] Kn. (on SR. V. 92-93) reads *stavanādikaḥ* for *sūcanādibhiḥ*. The original reading probably was *stavanādibhiḥ* (= by means of praises etc.).

146. The Tāla of the Upohana in the Viśālā is as follows : Śamyā, Tāla, Śamyā, Tāla, Śannipāta.[1]

147. The Tāla in [the Upohana of] the Saṃgatā is the Cañcatpuṭaḥ of two Kalās, and this in its Tālādi variety, preceded by the Tāla of three Kalās (i.e. Udghaṭṭa), will be the Tāla of the Upohana of the Sunandā [1]

148. The Tāla of the Upohana of the Sumukhī, will be the Cañcatputaḥ of two Kalās. Upohanas twice repeated [in each case] will make up the Kaṇḍikā.

149. Thus I have spoken of the four Upohanas. Now listen about the performance of the limbs from the beginning.

150. The Tāla of the Viśālā is as follows : Śamyā, Tāla, Śamyā, Tāla and Sannipāta of three Kalās.[1]

151. The Tāla of the Saṃgatā is Cañcatputaḥ of two Kalās and that of the Sunandā is the same (i.e., Cañcatpuṭaḥ) of the four Kalās.[1]

152. And the Tāla of the Sumukhī should be the double[1] Cañcatpuṭaḥ (=*yugma*) of four Kalās together with two Sannipātas.

153. I have thus spoken of the Tālas in the individual limbs of the Vardhamāna songs. Now listen about them collected together.

154. First there should be the Viśālā produced with the shortest (lit. young) Tāla. The Tāla which has its end consisting of three Kalās, is the short (lit. young) Āsārita.

155. When after taking up (lit. making the Graha of) the Saṃgatā, one applies Viśālā in all its Kalās and couples it with the previous Tāla, then it is the Layāntarita.

156. Then one should perform the Sunandā and again the Saṃgatā and again Viśālā and next the Sumukhī.

(146). [1] See SR. V. 202.

(147) [1] The Tāla of the Saṃgatā is Niṣkrāma, Śamyā, Tāla, Samyā, Niṣkrāma, Sannipāta, and in the Tāla of the Sunandā these will be added to the preceding Tāla.

(150) [1] Cf. SR. V. 202.

(151) [1] See SR. V. 202.

(152) [1] The reading *divicitrastu* is probably corrupt. It seems to have been something like *dviḥ citras tu*. Cf. SR. V. 202.

157. The Tāla that has been mentioned in the short Āsārita, is wholly to be applied first at the beginning (lit. the rise) of the Kaṇḍikā.

158. Then after taking up (lit. making) the Graha of Sunandā one should perform Sunandā, Saṃgatā and Viśālā.

159. The Tāla that has been prescribed by me in case of the medium Āsārita, should be observed in the three Śamyās in case of the Sunandā and what follows.

160. And again Sumukhī, Sunandā and Saṃgatā should be performed (lit. is desired), and they should be applied beginning from the Sumukhī etc.

161. Then one should know about the end of Viśālā and of the respetitions (*nivṛtti*). The Tāla in the long Āsārita is either silent or audible.

162. The same [Tāla] should be performed in all [the limbs]. These are four Tālas prescribed in the combination of limbs. From a combination of these limbs the Vardhmāna is made (lit. desired).

163. The short (lit. youngest) [Āsārita] consists of nine Kalās, the Layāntara (= Layantarita) of seventeen Kalās, the medium [Āsārita] of thirtythree, and the long of sixtyfive Kalās.[1]

164. This is the rule about the Tāla in all the Āsāritas. The Vardhamānaka is so called because of a [gradual] increase of Kalās due to [gradual] increase (*vardhana*) of syllables, and because of an increase of the Laya (tempo) in its successive phaseṣ.

165. In all the Āsāritas and the Vardhamāna songs the law of the syllables relates to an application of double the [ordinary] Tāla.

166-167. The Sannipāta without an end (?) occurs at the end, then the final Kalā should known as being made up of two mātrās. This is the characteristics of the Vardhamāna as described by me. I shall now give a tabular view of the brief characteristics of the Āsārita.

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(163) [1] See SR. V. 195.

168. The wise prescribe the Dhruva [Tāla] in a Kalā which is not deficient. The remaining and final [Tālas] should be conforming to the syllables of the Tālas (i.e. the names of the Tālas).

169. There is no (i.e. should be no) Sāmya (= Śamyā ?) in the pluta and short syllables represented by Dhruva Tāla ......Samatva is prescribed by means of three Pātas.[1]

170. The Asāritas, short medium and long are to be furnished (lit. made) with Tālas, Sannipātas, Śamyās and Dhruvas.[1]

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171. By doubling afterwards the Kalās of this (i.e. of the short Asārita) the medium Āsārita consisting of Samyā in the intervals of Tālas should be made.

172. In the first Vastu of the medium Āsārita there should be the Uttaraḥ (= Ṣaṭpitāputrakaḥ) Tāla leaving out the three Kalās, and in it there should be two complete repetitions (*parivṛtta*).[1]

173-175. [The Pāta of the medium Āsārita will be as follows]: Śamyā, Tāla of two Kaḷās, Śamyā of two Kalās, Tāla of one Kalā, Sannipāta of three Kalās, Tāla of thee Kalās, Śamyā of one Kalā, Tāla of two Kalās, Śamyā of two Kalās, Tāla of two Kalās, Sannipāta of three Kalās again. In the third [Vastu] there are Sannipātas of twelve Kalās at the end.

176. The first part of the medium Āsārita is said to consist of eight Kalās, the second of twelve Kalās and the third should have a part [of twentyfour Kalās] ending in a Sannipāta.

177. The Praveśa, Vikṣepa and Niṣkrāma made with fingers, which have been mentioned before, should all be observed by the experts in the medium Āsārita.

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(169) [1] The text seems to be corrupt.

(170) [1] Cf. SR. V. 179.

(172) [1] See SR. V. 180.

178. Now in the long Āsārita the wise should make the body made up of Śamyā and Tāla with proper tempo (*laya*) and [this body] should consist of sixtyfive Kalās.

179. In it the Āvāpa, Niṣkrāma, Vikṣepa and Praveśaka of the fingers should consist [of groups] of four Kalās.

180. The long Āsārita should have groups of four Kalās with its Āvāpas and Vikṣepas, and its Vastu in other places will consist of seventeen Kalās beginning with Śamyā.[1]

181-183. [The Pāta of this Āsārita will be as follows :] Śamyā and Tāla of four Kalās, Śamyā of four Kalās, Tāla of two Kalās, Sannipāta of six Kalās, Tāla of six Kalās, Śamyā of two Kalās, Tāla of two Kalās, and Sannipāta of six Kalās.

184. This is the entire rule [of Tālas] in the third Sannipāta, but at the end I shall speak of the throw of fingers [indicating them].

185-188. Āvāpa, Śamyā, Niṣkrāma, Vikṣepa, Tāla, Āvāpa, Niṣkrāma with the ring-finger, Vikṣepa, Śamyā, Āvāpa, Tāla, Vikeśepaṇa (Vikṣepa), Praveśa with the middle finger, Āvāpa and Niṣkrāma again Vikṣepa and Sannipāta, with the forefinger, these are the seventeen Kalās in the first Sannipāta.[1]

189-193. Āvāpa, Nirgama (Niṣkrāma) with the little finger Vikṣepa, Praveśa, Āvāpa and Tāla with the ring and the little fingers, Tāla and Vikṣepa with the ring and the little fingers, Śamyā, Āvāpa and Niṣkrāma, Vikṣepa, and Śamyā with the forefinger, and these are the fifteen Kalās. and Āvāpa, Tāla, Viṣepa, Praveśa, Āvāpa, Niṣkrāma with the forefinger, Niṣkrāma, Vikṣepa, Sannipāta will make up the twentyfour Kalās [of the second Sannipāta].

194. This is the rule [of Tālas] in the third Sannipāta. This is the arrangement of fingers in showing the Tālas in the long Āsārita. There will be sixteen Kalās in the first

(180) [1] It seems that a portion of the text, has been lost after this.

(188) [1] The text dealing with the medium Āsārita seems to be lost from here.

(189-191) [1] The text here seems to have some lacuna. Cf. SR. V. 181.

Sannipāta, and twentyfour in the second and one more Kalā than this (i.e. the second) in the third Sannipāta. In each of these there should be ten or seven groups made up of Śamyā, Tāla as well as Sannipāta.

197-198. In the first Vastu of the short and the medium Āsāritas, the other two are to be applied as [prescribed] before. The three Vastus [in them] will consist of six Śamyās, eight Tālas and three Sannipātas. One should know the Āsārita to consist of seventeen Pāta [Kalās].

198-200. Eight Tālas, six Śamyās and three Sannipātas are to be known [as used] in each of the Āsāritas. This is the description of the Asārita spoken by me. [Now] I shall consider the application of the uses of the Vastus of songs. Next I shall speak about the characteristics of songs.

201-202. In the Vastus[1] and bodies of the songs there are limbs such as Vivadha,[2] Ekaka and Vṛtta.[3]

The Ekaka consists of one Vidārī,[1] and the Vivadha of two and the Vṛtta not less than three and not more than six Vidārīs.

203. That which consists of Padas or Varṇas, is called a Vidārī.

And that which ends in the Nyāsa, Apanyāsa and Aṃśa is a Vastu.[1]

204. Because it splits (*vidārayati*) notes, it is called Vidārī[1] and it resembles heavy Varṇas.

205-206. The Vivadha and the Ekaka are generally used in the Madraka [song], in each half Vastu of the Prakarī, and in each quarter of the Rovindaka. But in the Rovindaka, Uttara, Ullopyaka, Pāṇikā, Bahirgītas and Lāsya, the Vṛtta is used.

(197-198) [1] See SR. V. 197.

(201-202) [1] Defined below in 203-204.

[2] Dattila, (144) and SR. (V. 70) have this as 'Vividha'.

[3] Defined below in 204.

(203) [1] See Dattila, 140.

(204) [1] See Dattila, 142.

207. The Vṛtta is of two kinds : Pravṛtta and Avagāḍha. The Avagāḍha is due to being in an ascending scale and the Pravṛtta due to being in a descending scale.

208. Ascending as well as descending is of two kinds : one prescribed in connexion with the Nyāsa and the Apanyāsa [notes], and the other made in the Mārgāntara (=Āntaramārga ?).

209. Vidārīs in a song are said to be three[1] in the minimum and eleven in the maximum, [but] their highest number may [in rare cases] be twentyfour.

210. But in case of the Ullopyaka and the Vaihāyasa [the number of] Vidārīs will be half as much more in the third Sannipāta.

211. They are to be performed there with the Vivadha or the twofold Vṛtta, and the Aṅga will not come to a close in a half of the Sannipāta.

212. The Vivadha is said to have been of three kinds, viz. Sāmudga, Ardhasāmudga and Vivṛtta.

213. The Vivadha is always to be known as ending in the Nyāsa note except in the case of the Geyaka, and in the beginning of the Madraka the Sāmudga has been prescribed.

214. But the Geyaka in the Sāmudga should be applied like the short Varṇas. And applied at the end and in the third [Vidārī] it is called Geyaka.

215. When in application, one half of a Vidārīs is similar to [one half of another Vidārī] and the other half is dissimilar [to the remaining half of it], it is called the Ardhasāmudga.

216. The Vidārī is uneven in the Nyāsa and the Apanyāsa, and its copious use is called the Vivṛtta.

217. The Vivadha, Ekaka and Vṛtta are respectively to end in the Nyāsa, the Apanyāsa and the Aṃśa [notes].

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(207) [1] See above note 3 on 202.

(209) [1] See SR. V. 77. The text of SR. is corrupt here. *Avaraikādaśaparā* should be emended into *Tryavaraikādaśaparā*. Kn. 's Comm. too requires emendation. It should begin as *tryavarāś ca* etc ; otherwise the next sentence which supports the emended text, becomes meaningless.

218. The Sannyāsa and the Vinyāsa notes occur in the middle of the Aṅga, and the Vinyāsa is known to occur in the middle of the Vidārī.

219. The Vinyāsa may rarely be at the end of a word in a Vidārī; but too much of it has not been prescribed by the experts.

The Seven Types of Songs

220. The Seven [traditional Types of] songs are the Madraka, Ullopyaka, Aparāntaka, Prakarī, Oveṇaka, Rovindaka and Uttara.[1]

The Madraka

221. [Among these] the Madraka[1] is of two kinds: one consisting of four Vastus and the other consisting of three Vastus[2], and that which consists of three Vastus, includes a Śīrṣaka.[3]

The Aparāntaka

222. In the Aparāntaka, Śīrṣakas should be five, six or seven in number, and in the Prakarī they should be four, three and a half and (i.e. seven and a half in all).[1]

The Rovindaka

223. The Rovindaka consists of seven limbs [in the minimum] and sixteen limbs in the maximum, and Ekakas in them should consist of two [consecutive] pādas[1] consisting of equal Varṇas.

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(220) [1] See SR. V. 58. The later Indian music seems to completely ignore these Seven Types of Songs.

(221) [1] See SR. V. 77 ff.

[2] See above note 1 on 115-116.

[3] A part of the song with a particular kind of time-measure.

(222) [1] See SR. V. 92.

(223) [1] Pada = one quarter of a couplet in a song.

224. And in that (i.e. Rovindaka) one is to apply in the beginning the Pravṛtta and Vivadha and then the body and the limbs are to be placed in their proper position.

225. In its middle should occur Ākāra (i.e. the syllable ā) and in the end too the same, and in its end should come a clear Śīrṣaka.

The Ovenaka

226. The Oveṇaka is known to be consisting of seven or twelve limbs. And that with seven limbs ends in two (?) and that with twelve limbs ends in three (?).

227-228. The twelve limbs of the Oveṇaka are Pāda, Sandhi, Māṣaghāta, Vajra, Saṃpiṣṭaka, Śīrṣaka, Caturasra, Upavartana, Upapāta, two Praveṇīs and Saṃharaṇa having two limbs.

229. When Saṃpiṣṭaka, Upapāta, two Praveṇīs and Upavartana are left out from among the twelve limbs, the Oveṇaka is called a seven-limbed one.

230. The seven limbs common to the both [Oveṇakas] having similar Varṇas and Padas are called Vivartana, and in the twelved-limbed [Oveṇaka], Padas [in other limbs] are to be different.

The Ullopyaka

231-234. The rule about the limbs of the Ullopyaka is this.[1] Its three limbs are Avagāḍha, Pravṛtta and Mahājanika. It becomes two-limbed when the Mahājanika is left out.

[2]And when Sthita is combined with Pravṛtta, it [the Ullopyaka) is also called one-limbed, and the Mahājanika also may constitute the one-limbed Ullopyaka. And the Sthita and the Pravṛttaka may constitute a two-limbed Ullopyaka or an one-limbed one (separately).

(231-234) [1] The original of this sentence seems to be corrupt and superfluous.

[2] The original of this passage seems to be a variant of 234-236.

In the two-limbed (Ullopyaka) the rule of the Dhruvās and the Dhātus [hold good] separately, and in a combined manner.

234-236. The three limbs [of the Ullopyaka] is the Sthita, Pravṛtta and the Mahājanika. And the two-limbed [Ullopyaka] will exclude the Mahājanika, and the Mahājanika [only] will constitute the one-limbed [Ullopyaka].

These are, separately and in combination the rules about the many limbs [of the Ullopyaka] which may be Caturasa, Tryasra and Visra (Dvisra = Dvyasra?).

237. The Saṃhāra (= Saṃharṇa) of the Oveṇaka is made up of two limbs or one. And this (Saṃhāra) should not be used at the beginning or in the middle.[1]

238. The Ekaka or the Vivadha should always be used in the end, and the Ullopyaka should not have less than six and more than twenty limbs.[1]

239-240. Of these [limbs] the Saṃharaṇa will have the Mukha and the Pratimukha [as its two parts], and it may be with the Vaihāyasaka or without it. And it will not have less than three and more than twelve limbs. And the Vaihāyasaka will consist [even] of one limb and not more than six limbs.

241-242. Three limbs having been sung the performance it is to begin. The limbs Mukha and Pratimukha have been prescribed for the Ullopyaka and the Uttara. Then the other limbs may be compressed or extended.

243-244. The Mukha and the Pratimukha are to be known as the Vivadha.

The Vṛtta occurs in the Pratimukha and may shortly be in other [limbs] as well, and the Sākhā in the Ullopyaka, the Uttara and the Aparāntaka as well as the Pratiśākha will have same kinds of Varṇas and Padas [as the Mukha and the Pratimukha have.]

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(237) [1] This passage seems to have belonged to the discussion on the Oveṇaka (226-230 above).

(238) [1] See Dattila, 194-195.

The Uttara

244-245. The Uttara will not have less than six and more than twelve limbs * * * Its Śīrṣaka should specially be placed at the end.

246. This is the rule of limbs to be observed in case of Songs of Seven Forms. Next I shall speak of the measurement of Vastus in the songs.

The Madraka

247. In all the Vastus, Kalās should consist of sixteen Mātrās. And each quarter of it is a Pādabhāga.

248-249. First eight in the beginning are long and the next eight short, and one is to make Upohana (Upavahana) with two long Mātrās in the beginning, and than the third will be long to make the Pratyupohana and in the fourth and the fifth long syllables there will be [two] Śamyās.

250. The sixth and the seventh will be Tāla and then the eighth will be Śamyā, [all these] in the heavy syllables. Then a pāda of eight Kalās is to be made with short syllables.[1]

251-253. In Tālas of heavy syllables pādas will consist of one [entire] Kalā.[1] [The Pātakalā will be as follows :] Śamyā, Tāla, Tāla, Śamyā, Tāla, Śamyā, Tāla and Sannipāta.

Thus the Śīrṣaka is to be constructed with the Cañcatputaḥ, and this will be the system of Tālas of one Kalā in the Madraka [song]. When heavy syllables are separated in a pāda they will be considered as consisting of two Kalās.

254-255. After separating them the Kalās are to be arranged as was done previously. And in the Madraka of two Kalās, the Upohana will consist of three Kalās and the Pretyupahana of one or two Kalās.[1]

(248-249) See Kn, on SR. V. 79.

(250) [1] *Tato'rdhakalikaṃ* in the text should be emended into *tato'ṣṭa-kalikaṃ* ; see above note 1 on 248-249.

(251-253) [1] The text here seems to be corrupt.

(254-255) [1] See SR. V. 80 ff. and Kn. on it.

256. Four [Kalās] will make one Mātrā[1] and the Vastu will consist of three Mātrās. [Each of] these three Vastus will consist of two Kalās. This is the rule of Pāda in Pāta.

257. The Pātas such as Śamyā and Tāla etc., which have been prescribed in case of heavy syllables, should be used in the Padabhāga of two Kalās.

258. The eighth the tenth and the sixteenth will have Śamyā and in the twelfth and the fourteenth will have Tāla.[1]

259. The rule of Pāta in case of eight light [syllables] has been mentioned before. In three Vastus of two Kalās too, these Pātas should be applied. And the Śīrṣaka of six Kalās should be made with Pañcapāṇiḥ.[1]

Kraṃḍaṃ kraṃḍaṃ śailendra-rāja-saṃsthitam īśaṃ
śāntaṃ Śivaṃ pannagendra paribaddhajaṭaṃ.
Munigaṇa-namitaṃ dhyānābhirataṃ jñānamayaṃ
madanāṃgaharaṃ vibhuṃ prabhuṃ.
Śaraṇāgato'haṃ daityair nāgaiḥ saṃstutam Īśaṃ
tvāṃ vedamayaṃ tvāṃ kartāraṃ bhavanapatiṃ
sarvaloka-namaskṛtam
Ṛgyajuḥ-paripaṭhitaṃ gaṃgādharaṃ śūladharaṃ bhuja-
gendradharaṃ praṇato'smi Śīvaṃ mṛgarāja-carma-
paribaddha-tanuṃ.
Vipulagatiṃ vṛṣabhagatiṃ jvalanaśikhisadṛśa-kapila-
jaṭaṃ tam ahaṃ namāmi Śivaṃ śirasā.
(Here ends the Madraka of *two Kalās*)
Devaṃ praṇatārtiparaṃ māyādharaṃ
māyārūpaṃ jaṭilaṃ namāmi Śīvaṃ śirasā.
(Here ends the Śīrṣaka of *six Kalās*)

Tr. I seek shelter with Thee, the peaceful lord Śiva whose matted hairs have been tied up with the king of serpents, who is bowed to by the Munis, who is constantly engaged

(256) [1] See SR. V. 21, and notes on 254-254 above.

(258) [1] See Kn. on SR. V. 84 (*asya prastārah* etc.) The fourth foot should be read as *tālaṃ vai* etc.

(259) [1] See Kn. on SR. V. 79 (*asya prastārah* etc.).

in meditation, and is full of wisdom and who has destroyed the body of Madana (Kāma) and who is supreme and all-powerful, who is adored by the Daityas, and Serpents and who is the creator and the lord of the world and is bowed to by all the people.

To Thee who is praised by the Ṛk and Yajur Veda, who carries, Gaṃgā [on his head], the spike [in his hands], the lord of Serpents [in his matted hairs], I bow my head to Thee who is bliss, and is clad in the skin of the lord of beasts, whose gait is prodigous and is comparable to that of a bull, and his twany matted hairs are like the burning fire. (*The end* of the Madraka of *two Kalās*).

I bend my head to Śiva, the pure god who removes the affliction of persons bowing to him, who is the container of the Māyā, and is himself the Māyā in form, and who wears matted hairs (The end of the Śīrṣaka of the Madraka of *two Kalās*).

260. I shall now speak properly of the Catuṣkala [Madraka which will be characterised] in terms of Pādabhāgas of four Kalās.

261. Four [Kalās] will make one Mātrā and three Mātrās will make one Vastu[1]. In giving the Pādabhāgas I shall speak of the Pāta in due order. [This is as follows].

262. [In the first Vastu] there will be Śamyā at the end of the fourth, fifth, eighth, tenth, the eleventh Kalās and in the beginning[1] (lit. not second) of the ninth Kalā.[2]

263. [And in it] at the end of the sixth, seventh and ninth and in the beginning (lit. not second)[1] of the tenth and seventh there will be Tālas.

264. And at the end of the twelfth, first of all there will be Sannipāta. Thus there will be the rule of Pāta and thus one should apply all the Vastus.

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(261) [1] See 256 above and its notes.

(262) [1] Read शम्याऽद्वितीया for शम्या द्वितीया. [2] See notes on 259 above.

(263) [1] Read चैवा द्वितीयः (= चैव अद्वितीयः) for चैव द्वितीयः

265. In the first Vastu, the eight Kalās in the beginning will constitute the Upohana, and the Pratyupohana in the second Vastu will be of two Kalās.

266. In the third [Vastu] there will be three Kalās and in the fourth four Kalās, and the Śīrṣaka at its end will be made up of Ṣaṭpitāputrakaḥ.

267. In [the Vastu of] two Kalās there should apply a time-measure consisting of four Yathākṣara Pañcapāṇiḥ, and in the third and the fourth [Vastu] there should be Dvigeyaka[1] in due order.

268-269. And in the fourth [Vastu] the Parivarta should come to an end. And the first and the second Vastus will be the Upohana and parts of the Madra[ka] and they will include three Vastus of three [different] lengths arising out the Tryasra Tāla.[1]

269-270. The double of a Vastu of two Kalās will make up a Vastu of four Kalās. In it the seventh and the final [syllables] will be light and the doubling has been prescribed here. So the four Kalās are regular here, and the Upohana [will then] consist of eight Kalās, and Pratyupohana will consist of one, two or four Kalās.

271-272. Śīrṣaka of the [ordinary] Madraka should be in the Yathākṣara[1] Pañcapāṇiḥ. But in the Divkala [Madraka] of two Kalās, the same (Pañcapāṇiḥ) will consist of two Kalās and in [the Madraka of] four Kalās the same will consist of four Kalās.

273. It will consist of three Vastus of three different measures and they will arise from the Tryasra Tāla. Thus the Madraka will have thirteen Pātas.

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(265) [1]See SR. V. 86.

(267) [1]द्वैगेयकः। अंशादिरंशस्वर एव यत्रो यत्रेति स तथोक्तः। अंशान्त इति। अंशस्वर एव अन्तो यत्रेति स तथोक्तः। पदाद्यन्तियुत इत्यनेन द्वैगेयकसंज्ञाया अन्वर्थता दर्शिता भवति। Kn. on SR. V. 87.

(268-269) [1] Read *trivastu tripramāṇam* for *caturthas tu tripramāṇam*.

(271-272) [1] Read [*yathākṣara stu*] for *yathākṣarasya*.

The Aparāntaka

274. It will have four heavy syllables and four light syllables.

In the second [syllable] which is heavy there will be Śamyā, in the third, Tāla[1].

275. In the third and the fourth there will be Śamyā and Tāla for the light syllables and Tāla, Śamyā, two Tālas and Sannipāta are to be applied to these, and in the light syllables there will be Pātas consisting of eight Kalās.

276. The Aparāntaka is to be known as originating in the Tryasra Tāla [represented by] Tāla, Śamyā, Tāla and Sannipāta

277. After separating the long syllables one should apply [the Tālas of] two Kalās. These Tālas of two Kalās and of four Kalās are [to be represented] by six Pādabhāgas [as follows].

278. [Śamyā, Tāla, two Tālas], Śamyā, and Tāla. Arrangement of the Pāta will be as before in case of the fifth and the sixth [Kalā].

279. The Tāla of four Kalās includes Āvāpa and Vikṣepa. And it is furnished with the Pādabhāgas of four or six Kalās.

280. One is to apply here Vastus five six or seven in number[1]. In the end of the second, fifth [Kalās] there should be two Śamyās.

281. And in the end of the third, the second and the fifth and at the beginning the sixth there should be Tāla and then the Sannipāta will be at the end.

282-283. These are the Pātas relating to the previous Vastus in case of [the Aparāntaka of] four Kalās.

This is the application [of Tālas] in the Aparāntaka of four Kalās. This is to be known as the Aparāntaka in Pātas of literal Tālas.

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(274) [1]See SR. V. 91. This passage in its second hemistich seems to be corrupt.

(280) [1] The passage seems to be corrupt.

283-285. In the beginning, the Upavahanas of the Kalā will be doubled in grouping (?)[1]. In [the Aparāntaka of] two Kalās the Upohana will consist of one or of two Kalās, and similarly in [the Aparāntaka of] one Kalā the Upohana will be of one Kalā. This (i.e., the Aparāntaka of two Kalās) being doubled, is to be known as the Aparāntaka of four Kalās. In this third [Aparāntaka] of light syllables the last Kalā will be doubled.

286. This is the Aparāntaka in which the Vastu[1] arising from the Tryasra Tāla represented (lit. adorned) with six Kalās, is called the Śākhā.[2]

287. Its Pratiśākhā[1] is similar to its Śākhā. It is like its latter (*paścima*) half and consists of different words[2]. Its Śīrṣaka (*śiras*) is to be made with the Pañcapāṇiḥ of one Kalā.

288. In course of performing the four Vastus it should apply the Nivṛttā in the Vṛtti [Mārga]. This is the special rule in the following [half].

289-290. Then there will be two Tālikās of six Kalāpātas. And by means of the literal Pañcapāṇiḥ of one Kalā there will be an Upavartana of these two[1].

290-291. Its (i.e., of the Aparāntaka of four Kalās) Upohana will consist of half [the number of Kalās in] the Vastu and its Pratyupohana will be of two Kalās.

[The Aparāntaka of] two Kalās is to be performed in the Dakṣiṇa [Mārga] and that of four Kalās in the Vṛtti [Mārga]. And in case of the remaining ones[1], there should be no Upohana here[2].

292. This is the time-measure prescribed by me for the Aparāntaka.

(283-285) [1] The passage seems to be corrupt.

(286) [1] Read *Vastu śākhā* for *vastuśākhā*.

[2] शाखेति गीताङ्गस्य संज्ञा। किं त्वन्यपदनिर्मितेति प्रतिशाखाया विशेषकथनम्। Kn. on SR. V. 92.

(287) [1] See note 2 above. [2] See SR. V. 97.

(289-290) [1] cf SR. V. 98. Read तथैककलयुक्ता [न] for तथैककल युक्ता ऽथि.

(290-291) [1] Read यदा तस्य भवेदन्यात्वदन्या°. [2] See SR. V. 104-105.

The Ullopyaka

[The Vastu of] the Ullopyaka will consist of two long syllables, two short syllables and a long syllable.

293. Its Kalās will be as follows. Śamyā, Tāla, Śamyā Tāla and Sannipāta and these representing the five Pātas indicated by the syllables of the literal Caturasra [Tāla].

294. According to the aforesaid rules there will be the [Ullopyaka of] two and of four Kalās. After its three limbs have been sung there should be the Vaihāyasika.

295-297. It will have one limb in the minimum and twelve limbs in the maximum. It will consist of twelve Kalās, or seven Pātas [which are as follows :] Śamyā of two Kalās. Tāla of two Kalās, the Śāmyā, Tāla and Sannipāta [each of one Kalā one after another]. This is the Śākhā ; the Pratiśākhā [will be like this, but it] will consist of different Padas (words).[1]

298-299. When it will come to a close then will take place the Antāharaṇa.[1] The Saṃhārya is regularly to be made up of the literal Pañcapāṇih. The Saṃhāra of the endless (?) is to be carried on in its own Tāla. The Nivṛtta of two kinds consists of three Aṃśas and are [again]of three kinds.

300-301. The three kinds [of Nivṛtta] are Tryasra, Caturasra and mixed. The three limbs of it are Sthita, Pravṛtta and Mahājanika. There should be Antāharaṇa with the Pañcapāṇiḥ Tāla and similarly Sthita with the Yugma Tāla. Its rule of Pāta will be as follows :

302-303. Śaṁyā of two Kalās, Tāla of two Kalās, Sannipāta of four Kalās. Then comes Pravṛtta. It has Śamyās of two Kalās, Tāla of one Kalā, Cañcatpuṭaḥ of Talādi class, and Sannipāta.

304. Mahājanika should be performed with the Sthita Tāla, and Nivṛtta should truly be in the Nivṛtta Tāla.[1]

(295-297) [1] See SR. V. 119.

(298-299) [1] The text here seems to be corrupt.

(304) [1] The text here seems to be corrupt.

305. Of Sthita and Mahājanika, there should be mostly Upavartana and before it Udghaṭṭakaḥ and Parivartak a should be performed.

306. Yugma being of mixed Tāla, should be applied in the Anta [Tāla].[1] Vivadha with Ekaka is the entire rule in Anta [Tāla].

307. Thus I have described properly the Anta Tāla which is Yugma as well as mixed. Now I shall describe the Tryasra Tāla.

308. [It is as follows: Śamyā of two Kalās, Tāla, Sannipāta of three Kalās. Then comes Pravṛtta.

309. Here Pravṛtta should be properly made Parivartana with Pañcapāṇiḥ of the literal (*yathākṣara*) class.

310. Its Mahājanika should be in the Sthitā Tāla, and Nivṛtta Tāla should be observed in its Anta-nivartana.

311. Mixed Tāla being [a combination of] Yugma and Ayugma (*ojaḥ*) Tālas, should be the Antaḥpravartana. Vivadha with Ekaka is the entire rule of Anta Tāla.

312. Sthita should briefly be made up of two limbs or one. That with Yugma [Tāla] should be of two limbs, and that with Tryasra of one limb.

313. Pravṛtta also will be of two limbs or one. Mahājanika will be of one limb and Saṃharana of two limbs.

314. In the Ullopyaka this is the Anta beginning from Sthita ending with Pravṛtta.

The Prakarī

315. The Vastu of the Prakarī, consists of six Mātrās and nineteen Pātas, and it (Vastu) should be of four Kalās in length[1].

316-317. There should be no literal (*yathākṣara*) Tāla or Tāla of two Kalās. After the initial three Mātrās there should be Śamyā and Tāla[1]. Then the Vastu should be serially

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(306) [1] Read *yugmopy antaḥ* for *yugme hyantaḥ*,

(315) [1] See SR. V. 136-137.

(316-317) [1] See SR. V. 137-138.

made of Pātas consisting of six Mātrās. And the Upohana will be in the first half of the Vastu.

318-321. Its second Mātrā will be Samyā with Tāla and Śamyā again will be at the end of the three Mātrās. In the fourth Mātrā there should be twelve Tālas and in the fifth eighth[1] Tālas. In the sixth there should be Śamyā of two Kalās, Tāla of two Kalās, again Tāla of two Kalās and Śamyā of two Kalās and Śamyā, Tāla, Tāla, Śamyā and Tāla, Samyā, Tāla and Sannipāta[2].

321-322. When four and a half Vastus will constitute the Prakarī, it will be the latter half of the Pada and its half should be placed before. Its Saṃharaṇa should be made with the short Āśarita.[1]

The Oveṇaka

323-328. The first Pāda of the Oveṇaka is to be made equal to that of the Śākhā of the Aparāntaka, and its second Pāda is to be made equal to that of its Pratiśākhā. And the same will be its Pātakalā and Māṣaghāta afterwords. The rule of its Pāta, will be six Pātas of twelve Kalās, [They will be as follows :] Śamyā of two Kalās, Tāla of two Kalās, Tāla of two Kalās, Śamyā of two Kalās, Tāla of one Kalā, Sannipāta of three Kalās, and its Māṣaghāta generally will be a limb of Vivadha. At its end should be Sandhi and sometimes Upavartana, and its Ogha will be made up of Pañcapāṇiḥ of one Kalā, and the Sandhi should be made of literal Pañcapāṇiḥ, and Ekaka and Vivadha are its limbs.

329-330. Its rule like of that of Upavartana, is different. The rule which is applicable at the beginning of the final Caturasra, is to be wished [as] the Caturasraka according to the same limb of Vivadha.[1]

(318-321) [1] Read *cāṣṭa[kaḥ] smṛtaḥ* for *cāṣṭamaḥ smṛtaḥ*. [2] cf. SR. V. 141-142.

(321-322) [1] Read *kāryaṃ saṃharaṇam* for *kāyaṃ saṃharaṇam*. See SR. V. 139.

(329-330) [1] The text here seems to be corrupt.

330-333. The Saṃpiṣṭaka will be of two kinds: Sandhivat and Vajratāla.[1] They will consist respectively of seven limbs of twelve Kalās, and of twelve limbs of ten Kalās. One should use here Kiṣkrāma, three Śamyās, three Tālas, and a Śamyā and a Tāla, a Śamyā a and Tāla, then a Sannipāta. This is the Saṃpiṣṭaka in the Oveṇaka of seven limbs.

333-334. This, after adding to it two Śamyās and a Tāla, is desired in the [Saṃpiṣṭaka of] twelve limbs. Nine or eleven Pātas are called the Saṃpiṣṭaka, and the Upavartana is to be applied like Vajra.[1]

335-338. Combined with Vivadha and Vṛtta, the Praveṇī is of two kinds. The application of the Praveṇī should be made the literal Pañcapāṇiḥ, and it should consist of two Kalās or mixed [Kalās] according to the limbs, and sometimes Upavartana should be made at its end, and the same should be according to the prescribed use of the Pañcapāṇiḥ. The second Tāla falling from it, is called Apapāta. Its Antāharaṇa should be made in the Vajratāla.

The Rovindaka

338-341. In the Rovindaka, there should be six Mātrās with the Pādabhāga of four Kalās. Here the Pāta is desired after the half of the five Mātrās. [This Pāta will be as follows :] Tāla, Śamyā, Tāla, Śamyā, Tāla, Śamyā. This is the rule of five Mātrās in due order. Fourteen are the Tālas desired in the Mātrās of the fifth.[1] Similarly the sixth will have four Kalās as in the Madraka.

342-343. In the beginning there should the Upohana consisting of eight Kalās. Then there should be the Pratyupohana of two Kalās. The Pātas should end in a Sannipāta and include Vivadha and Ekaka. In the end its collection of Varṇas, will consist of eight Kalās, This the tabular view [of the first Pāda of the Rovindaka].

(330-333) [1] The text here seems to be corrupt.

(333-334) [1] The text here seems to be corrupt.

(338-341) [1] The text here seems to be corrupt.

344-345. The second Pāda will also have similar Varṇas in its Upohana. Its tabular view should give the Tālas in its body. This should be represented by Pañcapāṇiḥ of two Kalās, and its total length will be twelve Kalās only.

346-349. In the body of the Rovindaka, there should be the Upohana of six Kalās, and in its beginning there should be Vivadha and Pravṛtta. And it should begin with Āvāpa (*ā-kāra*)[1] and is to consist of four or of three Kalās according to one's option, and joining of limbs is to come afterwards. Its Śirṣaka should not be of any special kind, and it should be made up of literal Pañcpāṇiḥ. In its beginning there should be Ekaka, and at the end Pravṛtta. This is the Rovindaka. The Uttara comes aftewards.

The Uttara

350. I shall speak of the Uttara having characteristics according to rules. It should have Mukha and Pratimukha.

351. As in the Ullopyaka, it should have in the beginning a Mātrā made up of four Kalās, and as in the Rovindaka it should use at the beginning a group[1] with Āvāpa (*ākāra*).[2]

352-354. It should have six limbs in the minimum and twelve limbs in the maximum, and its Śākhā should have six Pātas consisting twelve Kalās They (i.e. the Pātas) will be as follows :] Tāla of two Kalās, Śamyā of one Kalā, Tāla of two Kalās, Śamyā of two Kalās, Tāla of one Kalā, Sannipāta of three Kalās[1]. The Pratiśākhā will be just like the Śākhā, and only it will have a different Pada.

355. Though it is performed without any speciality it should have some rule at the end. At its end, the Śīrṣaka should be observed with the [literal] Pañcapāṇiḥ.

356. The Pratiśakhā should also be performed with the Pañcapāṇih of two Kalās having Pātas mentioned above.

(346-349) The reading here is probably corrupt.

(351) [1] Read *gaṇam ādyan* in the text.

[2] See note 1 on 346-349 above.

(352-354) [1] The passage seems to be corrupt.

357. This is the Tāla of the Dakṣiṇa Mārga in the Seven Types of song. The time which is suitable in the Dakṣiṇa [Mārga] will be used also in the Vārtika [Mārga].

358-359. And the same [rule will hold good] in the Citra [Mārga] when there is nothing special. This is the rule of time in dance[1] due to Ardhayoga[2], except in the two Mukhas of the Ullopyaka and of the Uttara. The Ardhoyoga[3] at that time will consist of two Kalās

360. And similarly in the case of the Rovindaka and of the Ullopyaka as well as of the Madraka and of the Uttara, the second syllable will consist of four or of two Kalās.

361-362. The is the rule in the bodies [of songs] and in the remaining [case] there should be Prakṛti, and in the Prakṛti too, four Kalās should be used along with two Kalās.[1] In case of the Vṛtti (Vārtika) Mārga, the Ardhayoga in time, will consist of groups of four Kalās. The combination (*Yoga*) of four Kalās available in the Vṛtti Mārga, will also occur sometimes in the Dakṣiṇa Mārga.

363. The rule of Tāla in the Dakṣiṇa [Mārga] mentioned in case of the Mukha and the Upavahana of the Madraka and Ullopyaka, will also be available in the Vṛtti (Vārtika) Mārga.

364. In the Citra [Mārga] whether it is used by itself or along with another[1], both these (i.e. rules of Kalā) have been prescribed. In the Citra, the rule about the Śākhās may end in any of the three Mārgas.[2]

365-366. These are the [songs of] Seven Types [sung] in the three Mārgas, and they are of two kinds :[1] Kulaka and

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(358-359) [1] Read *nṛtte* for *vṛtte* in the text.

[2] Read *ardhayoga* in the text. This term has not been explained before.

[3] *ibid.*

(361-362) [1] The text here seems to be corrupt.

(364) [1] Read *citre vyaste* in the text. [2] Read *trayamārgikam.* The trans. is tentative.

(365-366) [1] See S. R. V. 60.

Chedyāka. [A song of] one sentence (lit. meaning) is Kulaka[2] and that of] different sentences, is Chedyaka.[3]

366-367. The songs of Seven Types are [again] of three kinds[1] : Niryukta, Pada-niryukta and Aniryukta.

367-368. The Niryukta[1] is that which has Śākhā from outside the body of the song. The Padaniryukta[2] is that which is partially free from such elements outside the song, and the Aniryukta[3] is quite free from such elements.

369. These are the two classes of songs of Seven Types. These Seven Types of songs uttered by Brahman, have come out of the Sāmaveda.[1]

370. Songs and instrumental music [performed in] the worship of gods, [bring] limitless merit, and at the conclusion of all such songs, Chandaka (Chedyaka ?) has been prescribed.

371-372. This is the rule of the Ṛk, Gāthā and Pāṇikā having forms consisting of two four, three or nine Caturasra, Tālas. According to this rule, one should prescribe Caturasra and Tryasra Tālas.

372-374. The group (*gaṇa*) mentioned before[1], should have one Kalā at its beginning. And this Kalā should consist of four Mātrās. The Madraka (*mādrikī*), the Pāṇikā and the Catuṣpādā songs connected with the praise [of a deity], should be made up of eight or of six limbs, in Tālas of Caturasra or Tryasra forms. Such songs with one, two, or three limbs are to be made up of four Pādas.

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[2] Śd. gives clearer definitions. According to him, the Kulaka is a song in which different limbs constitute a single sentence (SR. V. 61.) and when such limbs are different sentences, the song is called the Chedyaka (*ibid*). For the limbs see 223, 236, 231-234, 244-245 above.

[3] See note 2 above.

(366-367) [1] See SR. V. 61.

(367-368) [1] Śd. seems to define this differently. Cf. SR. V. 62.

[2] See note 2 above. [3] See note 2 above and also cf. SR. V. 63.

(369) [1] See I. 17-18.

(372-374) [1] It is not clear where this has been mentioned.

375. Caturasra and Tryasra forms [of Tāla] are prescribed separately or jointly in these limbs. This is [all about] the Tāla of songs of the Seven Types prescribed by me.

376. Dhruvās are to be known as Caturasra and Tryasra. The rule of their Tālas [relate] briefly to six kinds.

377. [Of these] the Aḍḍitā[1] and Utthitā[2] are Caturasra in form consisting of four Sannipātās in the Cañcatpuṭaḥ.

378-379. At the end of the Supratiṣṭhā[1], there should be Sannipāta. Apakṛṣṭa should be in Tryasra [Tāla] depending on Cāpapuṭah. It is combined with four Sannipātas at the end of the Pāda. The *ākāśagraha* of all these will be the Cañcatpuṭaḥ.[2]

380. The Vilambitā [Dhrūva] will be Tryasra, and it will be followed by these two, and it is to be joined with the Cañcatpuṭaḥ beginning with Niṣkrāma.

381. The two Pādas known as the pair, at the end of the Pādas (?) in the Sannipāta, are to be regularly connected with the Cañcatputaḥ of two Kalās. Śīrṣakas are to be applied with the Pañcapāṇiḥ (i.e. Caturasra) Tāla in two .different manners.[1]

382. Along with four Sannipātas quite at the end of the Pāda, one should apply two final Mātrās of the Tāla.

383-384. The two Mātrās in their time, are to be made equal to Jhaṃkāras.[1] When there will be a Kalā [in Dhrūvās] without any excess, an expert in [dramatic] production should make it of equal Mātrās by reduction or prolongation.

384-385. Along with the increase of Varṇas, there should be an increase of [the form of] Tālas. A new Kalā in the syllables of the Niryukta [songs], will be Jhaṃkāra. This, due to a connection with Kalā and Tāla, is [called] Śuṣka Kuṭṭana.

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(377) [1] Not defined anywhere.

[2] Not defined anywhere.

(378-379) [1] See below XXXII. 55.

[2] The trans. is tentative.

(381) This passage seems to be corrupt, and the trans. is tentative.

(383-384) [1] This term has not been mentioned before.

386-387. A [proper] Kalā and Tāla are to be observed in all the Dhrūvās. The principal[1] Tāla should be regularly observed in the case of Natkuṭas. In its Kalāpāta it will be in the Cañcatpuṭaḥ Tāla. This Tāla will be Tyrasra in the Khañjaka Dhrūvā.

388-389. This limb[1] will be Ākrīḍita. The limbs which are [applied] in the Dhruvās, are to be made up of eight or of six Kalās. This is all about the Tāla prescribed by me.

The Catuṣpadā

390-391. I shall now speak of its rules (lit. charateristics), at the end[1] of a [discussion] on the Catuṣpadā (quatrain).[2]

The Tāla of the dance which begins with delicate [movements] and relates to the Erotic Sentiment, and which has been created by the goddess[3] [Pārvatī], will now be described.

391-392. [The song known as] the Catuṣpadā, should be performed by women, and it is of two kinds, viz. Tryasra and Caturasra.

392-393. The Catuṣpadā according as it relates to the speech of one, of two or of many, will be of three kinds, and will abound in the Erotic Sentiment.

393-394. It will again be of three kinds, viz. Sthitā, Pravṛttā and Sthita-pravṛttā.

394-395. [Its Tāla will be as follows :] Niṣkrāma, Śamyā, Tāla, Śamyā being preceded by Niṣkrāma and followed by Sannipāta.

395-396. There will be twenty-eight varieties of Catuṣpadā. I shall speak of these varieties in due order.

396-398. The Catuṣpadā of the Sthitā class will have a quick tempo, and that of the Pravṛttā class a slow tempo

(386-387) [1] Read *aṅgatāla* for *bhaṅgatāla*.

(388-389) [1] See not 1 to 386-387 above.

(390-391) [1] The passage seems to be corrupt.

[2] This seems to be the term used by Kālidāsa (*devaḥ, Śarmiṣṭhāyāḥ kṛtir layamadhyā Catuṣpadā*, Mālavi. II, 0.5).

[3] See AD. (text) 5. p. 1.

and the Catuṣpadā of the Sthita-pravṛttā class will have a medium tempo, and the Tāla there, will be the Cañcatpuṭaḥ as well as the Cāpapuṭaḥ, and their Pātas will be in double Kalās.

398-402. [The Catuṣpadā has the following varieties :] Bahvakṣarā, Vipulā (Pṛthulā) Māgadhī, Ardhamāgadhī, Samākṣarapadā, Viṣamākṣarā, Ādyāntāpaharaṇā[1], Anīkinī, Avasānāpaharaṇā, Antāpaharaṇā, Abhyantarāpaharaṇā, Ardhanatkuṭā, Ardhakhañjā, Miśrā, Śīrṣakā, Ekāvasānā, Niyatākṣarā and Ardhapravṛttā.

402-403. Now listen about their characteristics.

That song which has its words fully expressed, and consists mostly of short [syllables], is uttered quickly and is sung in a quick tempo, is called Bahvakṣarā.

403-404. The song which consists mostly of long and prolated syllables, and includes short sentences and words, and observes successively three different tempos, is called Pṛthulā in connection with the practice of delicate [dance].

404-405. That song which observes three tempos and three Yatis, and includes three kinds of syllables [in equal measure], and requires a Tāla of thirtyone [Kalās], is called Māgadhī.[1]

405-406. The song which consists of long and short syllables only, and observes quick and medium tempos and has half the number of Kalās required for the Māgadhī, is called the Ardhamāgadhī.[1]

406-407. The song which has a regular number of short and long Mātrās in its Padas, and its Padas, Varṇas, tempo and Tāla are regular, it is called Samākṣarapada.

407-408. The song which has an irregular number of syllables and Mātras [in its feet], and has its feet irregular in number, and which observes no regular tempo and Tāla, is called Viṣamākṣarā (Viṣamākṣarapadā.)

408-409. That[1] song which requires the final Sannipāta

(398-402) [2] Read *ādyāntyāpaharaṇā* for *tasyāntyāpaharaṇā*.

(404-405) [1] See XXIX, 76-77 and also XXXII. 488-489.

(405-406) [1] See XXIX, 78 and also XXXII. 481.

(408-409) [1] Read *yaḥ syāt* for *yat syāt*.

and the final Anusvāra is called Ādyantāpaharaṇā made of Anusvāra.

409-410. The song which has in its middle, beginning and end, syllables with Anusvāra, and the remaining Pādas are without any such restriction, is called Anīkinī.

410-411. The song with no fixed number of syllables in its Pādas, is always called Avasānāpaharaṇā,

Such a song which has Anusvāra, and is quick in tempo, is called Antāpaharaṇa.

411-412. The song which has its second Kalā in Sannipāta, and has syllables in its middle, is called Abhyantarāpaharaṇā with Anusvāras[1].

412-413. The song which is divided into halves, is called Ardhanatkuṭa. And when followed by Tryasra Tāla, it is called Ardhakhañja[1].

413-414. When in a song, the Khañja and the Natkuṭa have been mixed up, and it is sung in the Tryasra or the Caturasra Tāla, it is called Miśra (the mixed one).

414-415. The song of which the half is suddenly [commenced and] finished, and is adorned with Śīrṣa, is called the Śīrṣaka.

415-416. The Catuṣpadā song, of which one Pāda ends with half of the Varṇas, is called Ekāvasānā[1]. It should have only long and short syllables in the previous Pāda.

416-417. The Ekapādāvasānā song which is furnished with a Śīrṣaka in each of its Pāda, is called Niyatākṣarā.

417-418. The song in which the Sthitā or the Pravṛttā is half applied, is called Ardhapravṛttā, and it is created by both of these two.

418-419. Its (i. e. of the Catuṣpadā) Tāla is as follows : Niṣkrāma, Śamyā, Tāla, Śamyā, Āvāpa, and Sannipāta,

There are three kinds of Upohana in the delicate [kinds of dance].

(411-412) [1] The text is evidently corrupt.

(412-413) [1] Read *hy ardhakhañjeva* for *°khañjena.*

(415-416) [1] Read *ekāvasānā* for *ekāvasānā.*

420. Its Pratyupohana consists of two Kalās in the minimum, and three Kalās in the maximum. Its final Kalā being called a double one, will end in Sannipāta.

421. This song will have Sannipātāpaharaṇa, in its middle and end, and it may be completed in two or in many sentences.

422. It may consist of one, two, three or four pādas, and of not more than four.

423. For, making it full of numerous pādas, does not create beauty and kills[1] the nature of the Varṇas and obstructs the expression of limbs.

424. Hence the Sthīta is always to contain two pādas, and it[1] should be also performed in one pāda, and the Pravṛtta is to consist of four pādas.

425. The Pādapātas there, will have one form and will consist of one pāda, and its Kalās will be twentytwo in the maximum, and shall contain a Sannipāta in its pāda.[1]

426. In its medium size it is known as having three pādas. And on account of the Sannipāta it should be sung in a medium tempo.

The Lāsyas

427. I shall now describe for you in due order, the characteristics and application of the Lāsya, of which I spoke to you before.[1]

428. It is said that the Lāsya is so called because of its shining (*lāsana*). It relates to mutual attraction of men and women, and like the Bhāṇa[1] it is to be performed by one person, and its subject-matter also should be suitable.

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(423) [1]The passage is corrupt. Emend प्रकृति ह्यन्यदङ्ग° etc. as प्रकृतिं ह्यन्यदङ्गव्यक्तिं निरस्यति.

(424) [1]This passage also seems to be corrupt. Emend एकैनैव पदा ध्रुता as एकैनैव पदा स्थिता.

(425) [1]This passage is also possibly corrupt. The trans. is tentative.

(427) [1]See XX. 132 ff.

(428) [1]See XX. 107-109.

429. That (i.e. its subject-matter) having one topic or many topics, has been mentioned in connexion with its [different] types (*aṅga*).[1] It has ten[2] such types and I am going to define them.

430-432. The types of Lāsya,[1] are Geyapada, Sthitapāṭhya, Āsīna[pāṭhya], Puṣpagaṇḍikā, Pracchedaka, Trimūḍhaka, Saindhava[ka], Dvimūḍhaka, Uttamottamaka, Vicitrapada, Uktapratyukta and Bhāva (Bhāvita).

432-433. The Āsīna[1] should be performed carefully by a woman while she is seated. And the Sthitapāṭhya should however include the earthly Cārīs,[2] at the time of dance and of playing of instruments, and at the beginning and the closing of songs.

433-434. The rules which hold good at the time of [ordinary] dance and of the playing of instruments, should generally be followed in the Lāsya.

434-435. Types of the Lāsya, are briefly ten in number, I shall [now] speak of their application and characteristics.

The Geyapada

435-437. After[1] the musical instruments have been placed in proper order and the screen has been drawn away[2] and the flower offerings have been made, to the seat assumed to have been taken [by Brahman,[3]] and the drums have been tuned, and the Trisāman,[4] has been chanted, [the wise] should perform the Śuṣka Āsārita in accompaniment of three flutes. Then the Āsārita should be performed in the Tāla prescribed for the Mārgāsārita.

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(429) [1]Ch. XX. 132 footnote. [2]See the note on 476-478 below.

(430-432) [1]See XX. 132 f. n.

(432-433) [1]The fuller form of the Āsīna is Āsīnapāṭhya. [2]See XI. 13-28.

(435-437) [1]See V. 17. Emend स्थापितेभाण्डविन्यासे: as स्थापिते भाण्डविन्यासे. [2]See V. 11-12. [3]See V. 74.

[4]This term has not been defined anywere. Does it mean 'the three Sāman chants' in the Vedic manner ? See XXXI. 369.

438. Then there should be the Upohana in the Tryasra Tāla of two Kalās, and afterwards the three Parivṛttis ; and this should be the conclusion [of the Preliminaries]. The experts should [then] observe the conclusion with Parivṛttis (Parivartas).

439-440. During the Parivarta a male sentence should be uttered first. An aggregate of three sentences, is 'male,' whereas that of four sentences, is 'female'. This should be done for attaining the Nirvahaṇa at the conclusin.

441-444. This is what is known as the first type of Lāsya called the Geyapada.

The Sthitapāṭhya

I shall [now] speak of the Sthitapāṭhya. One or two Vṛttas (Parivartas) should be sung in the Pañcapāṇiḥ Tāla, and the two Khañjakas are to be sung in the Cañcatpuṭaḥ Tāla of two Kalās. [This Tāla should be] of the literal (*yathākṣara*) class, and should include eight Sannipātas, and it should end in the Cañcatpuṭaḥ of two Kalās in a quick [tempo].

The Āsīnapāṭhya

445. After adopting the Tryasra Tāla the Āsīnapāṭhya should properly be performed with a song composed in metres of long feet, expressing wholly manly feelings.

446. Thus the Āsīnapāṭhya should be performed in the four feet [of its song] expressing the meaning sung in the Pañcapāṇiḥ Tāla.

447-448. In the Āsinapāṭhya one should employ a Śirṣaka consisting of eight Sannipātas and of Tālas etc. And this should be in the literal Pañcapāṇiḥ Tāla.

448-449. In its second Parivarta when the eighth Sannipāta is over, one should then sing a śloka in the Caturasra (*yugma*) Tāla.

449-450. The playing of drums performed in the Āsīnapāṭhya should agree with (lit. be similar to) the movement of limbs made in it.

450-451. One should then sing eighteen or twelve Padas, and the Nirvahaṇa should afterwards be performed in the Uttaraḥ Tāla. This is the rule regarding the Āsīnapāṭhya.

The Puṣpagaṇḍikā

452-453. Now listen about the type of Lāsya called the Puṣpagaṇḍikā which is adorned with various kinds of metres, and in which singing and playing of instruments are done alternately, and during [the singing of] every foot of songs, there should be appropriate Aṅgahāras and the playing of instruments.

454-455. One should sing (lit. use) there a song in a male metre of the Samavṛtta class. At the time of singing each foot, there should be a suitable dance and the playing of instruments in the Cañcatpuṭaḥ Tāla with four Sannipātas.

455-456. Then the two [songs of] metres of the Khañja-Natkuṭa class should be sung, and at the end of their Nirvahaṇa there should be a Śirṣaka in the Pañcapāṇiḥ Tāla, and the dance in it should be performed in the Āviddha Cārī and with expressive Aṅgahāras.

The Pracchedaka

457-459 An expert in the performance of Lāsyas should know that the Pracchedaka consists of three limbs and two Dhātus. When the theme of the Lāsya relates to the joy [of a heroine] on seeing the face of the lover in moonlight, in a temple or in a mirror, the expert should know that it is the Pracchedaka in which, dance predominates and which is rich in games, and is besides adorned with [different] expressions of Passion (*helā*).

459-461. Its games should be performed in the Cañcatpuṭaḥ Tāla and with a song of regular (lit. equal) feet in the Mātrāvṛtta (moric) metre and with eight Sannipātas, or it should include a song in the Toṭaka metre of many syllables and meanings, and should be performed in the Pañcapāṇiḥ Tāla of two Kalās or of one Kalā, or the both mixed

with each other. [Its] Śīrṣaka should be made up mostly of heavy syllables, and it should be performed in the Tryasra Tāla of the literal kind including eight Sannipātas.

462-463. The Lāsyāṅga called the Pracchedaka should include games and be performed with songs combined with Vivadha and Ekaka, and these should relate to the the Kaiśikī Jāti.

The Trimūḍhaka

463-467. The Trimūḍha[ka] consisting of soft words devoid of harshness, sung in the Gāndhārī Jāti, should be performed in the Caṅcatpuṭaḥ Tāla of two Kalās. Thus performed in the proper Mārga and with proper number of Kalās [in its Tāla] and with [such] Vidāris, and Vivadha, it should have in it sixtyfour Sannipātas. But there should not be in it any Aṅgahāra and Viṣkambha. The recitative here connected with the play, should be delivered in the attitude of a male person, and the Natkuṭaka and Khañjakas are to be performed in this way. Thus has been described the Trimūḍhaka which has in it many Sentiments.

The Saindhavaka

467-468. The Saindhavaka[1] should be known as a performance without very clear Aṅgahāras and without many Recakas, and it should be in the dialect of Sindh (Sindhu)[2] Accompanied with instrumental music, it should be in an energetic metre.

469-471. The recitative in it should not be short, and the instrumental music in it, should be rich in Vitasta and Ālapti, and it should mostly include heavy syllables and be followed by many mild Aṅgahāras. The Saindhavaka should be performed in the Caturasra (*yugma*) Tāla with Ākrīḍitā Bhāgas (?).

(467-468) [1]See note 2 below.

[2]May this not be considered as an evidence of the inhabitants of Sindh, who descended from the Indus people, having dramatic dances in a very remote antiquity ?

The Dvimūḍhaka

471-473. The Dvimūḍha[ka] should have the Mukha and the Pratimukha in the Cāpaputaḥ Tāla which should contain twelve Sannipātas. It should have a theme with more than one set of events and with many meanings, and it should relate to manly feelings and should consist of one limb or of a limb called Śīrṣaka.

The Uttamottamaka

473-475. In the Uttamottamaka, one should first of all sing the Natkuṭa and then a Śloka with various meanings. And then the theme of the song should be in the Aparāntaka Śākhā, and the Śīrṣaka in it should be in the literal Pañcapāṇiḥ Tāla, and the performance should be adorned with the expression of Passion (*helā*).[1]

The Uktapratyukta

476-479. The Uktapratyukta is always described as abounding in references to anger and its pacification, and it is always characterised by beautiful dialogues and censuring actions. Its Tāla should be in the half-measure of the Vastu of the Prakarī, And afterwards it should perform the Śīrṣaka in the Pañcapāṇiḥ Tāla. The Vastu (?) and Saṃpiṣṭaka of these should be in the Tryasra Tāla. Thus the Uktapratyukta should end in pacification.[1] This is the Lāsya of ten[1] types which I have finished describing, and these ten types may occur in the same manner in a Prakaraṇa.

(473-475) [1]The description of the Vicitrapada the tenth Lāsyāṅga expected after this, is missing.

(476-478) [1]The description of the Bhāva (Bhāvita) the twelfth Lāsyāṅga, expected here, is missing. It should be remembered in this connexion that Viśvanātha does not consider the Vicitrapada and the Bhāva to be among the Lāsyāṅgas (See SD. ed. Jivānanda. p. 393).

(479) [1]See Viśvanātha's view quoted above in the note to 476-478.

Importance of the Tāla

480-483. A break in the Lāsya is known as the Saṃcāra, because of its inversion.[1] These are the schemes of Tālas of songs [in the Lāsyas]. In observing these, one ought to make great efforts; for a dramatic performance (*nāṭya*) is based on the Tāla.[2] And the same rule holds good in case of playing all the musical iustruments in a dramatic performance, for the Tāla relating to the timing, always gives it proper measure. For a song defficient [in a Varṇa] or having a superfluous Varṇa is held [within measure] by the Tāla. Hence this should be carefully studied by the producers [of plays].

483-484. The Seven Types of traditional songs such as the Ṛk, Gāthā and Pāṇikā etc., and the Prakīrṇaka, Catuṣpadā and Vardhamāna, are all recognised by their Tāla. Hence one should, with every effort learn (lit ascertain) their Tālas.

485-486. One cannot be a singer or player of instruments, unless one knows the Tāla. Hence one should observe the rules given above.

The Three Layas

486-487. There are three kinds of Laya (tempo) such as quick (*druta*), medium (*madhya*), and slow (*vilambita*).[1] This tempo is made manifest in different Mārgas[2] of songs and playing of instruments, and it is an essential aspect (lit. the soul) of these two (*i.e.* singing, and playing of musical instruments). In these Mārgas there are, besides, three Yatis related to the tempo.

488. That which is known as completion of metres, syllables and words, is called the Laya[1] or Māna (measure) depending on the variation of timing in Kalās [in its Tāla].

(480-483) [1]The reading here in probably corrupt. [2]See SR. V. 2.

(486-487) [1]See SR. V. 48. [2]See SR. V. 11.

(488) [1]See SR. V. 50 ff.

The Three Yatis

489-490. The Yati which is of three kinds such as, Even (*samā*), Current-like (*srotogatā*) and Cow's-tail (*go-pucchā*)[1] is the regulating of the duration (lit. increase) of words, Varṇas or of syllables in relation to songs and to playing of instruments.

490. The Yati, when it has the same tempo in the beginning, in the middle and in the end, for Varṇas and words, is called Even[1]. It is used in the Citra Mārga, and it predominates generally in the playing of instruments.

491-492. The Yati which in traversing the path of musical sounds, is sometimes staid and sometimes running, is called Current-like[2], and it is used in the Vṛtti Mārga.

492-493. When syllables are thus indistinguishable as long and short[1] * * * *

The Cow's-tail Yati is a prolonged one and is generally used in songs (*geya-bhūyiṣṭhā*).

The Three Pāṇis

493-494. The Pāṇis relating to songs and playing of instruments, are of three[1] kinds : Samapāṇi, Avapāṇi and Uparipāṇi. The playing of instruments which is simultaneous with the start of Laya is called the Samapāṇi.

495. That (i.e. playing of instruments) which precedes the start of Laya, is called the Avapāṇi. And the playing of instruments which follows the start of Laya, is called the Uparipāṇi[1].

(489-490) [1]See SR. V. 51-53.

(490) [1]See SR. V. 51. (491-492) See SR. I. 52.

(492-493) [1]It seems that a portion of this definition has been lost. For Śārṅgadeva's definition see SR. V. 52-53.

(493-494) [1]Śārṅgadeva defines the three Grahas and in the same connexion defines Pāṇis also. See SR. V. 54-55.

(495) [1]See the note on 493-494 above.

496. The totality of syllables penultimate to the Yati, will indicate the tempo, and from the tempo the measure of these will change.

497-498. A decrease of Kalās should be made in other Pāṇis. In the slow tempo, there should be one Sannipāta, in the medium tempo two Sannipātas, and in the quick tempo the number of Sannipātas should be four.

499. That which is indicated by this difference, is called the quick and the medium tempo, and the Avapāṇi is dependent on a medium tempo.

500. When [the Tālas of one Kalā] become the Antarakalā played in quick tempo, then it is called the Uparyuparipāṇi.[1]

501-502. There is no provision for Kalās bigger than this.[1] Yātis, Pāṇis and Layas should be observed[2] in due manner by experts after considering the application of songs. This is the rule of Tāla for the Dhruvās, when the Tāla is to be observed in their cases. I shall hereafter speak about the limbs of the Dhruvās.

Here ends the Chapter XXXI of Bharata's Nāṭyaśāstra, which treats of the Time-Measure.

(500) [1]The passage is probably corrupt.

(501-502) [1]This perhaps refers to Sannipātas in 497-498 above.

[2]The word *kartavyaṃ* should be emended as *kartavyā*.

CHAPTER THIRTYTWO

THE DHRUVĀ SONGS

1. Listen [now] from me about those types [of songs] which have been called Dhruvās by Brāhmaṇas such as Nārada[1] and others.

2. The Ṛk[1], Pāṇikā[2] and Gāthā[3], and the Seven [traditional] Types [of songs][4] which have seven different measures, are called Dhruvās.

3. O Brāhmaṇas, I shall discuss those [songs] in different metres which being created from those types, attain the status of Dhruvās.

4-6. The five classes of Dhruvās have always the following limbs (*aṅga*) : Mukha, Pratimukha, Vaihāyasaka, Sthita, Pravṛtta, Vajra, Sandhi, Saṃharaṇa, Prastāra, Upavarta, Māṣaghāta, Caturasra, Upapāta, Praveṇī, Śīrṣaka, Saṃpiṣṭaka, Antāharaṇa and Mahājanika.

7. Songs consisting of one, two, three and four Vastus are respectively called the Dhruvā. Parigītikā, Madraka and Catuṣpadā.

8. The Dhruvā is so called, because in it words, Varṇas Alaṃkāra, tempo, Jāti and Pāṇīs are regularly (*dhruvaṃ*) connected with one another.

Dhruvās and their limbs

9. Depending on different conditions, the Dhruvās are known to be of five classes. I shall speak of the seven limbs which they consist of.

10. Limbs of the Prāveśikī Dhruvā are Upaghāta, Pravṛtta, Vajra and Śīrṣaka.

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(1) [1]An old authority on music.

(2) [1]The recitation of Ṛk stanzas.

[2]This term is otherwise unknown.

[3]The Śāman chants. See MH (Ch. X). [4]See XXXI. 220ff.

11. Limbs of the Aḍḍitā[1] Dhruvā are Prastāra, Māṣaghātā, Mahājanika, Praveṇī and Upapāta.

12. Limbs of the Avakṛṣṭā Dhruvā, are Mukha and Pratimukha, and of the Sthitā Dhruvā, limbs are Vaihāyasa and Antāharaṇa.

13. Similarly, of the Khañja-Nātkuṭā Dhruvā the limbs are Saṃhāra (Saṃharaṇa) and Caturasra, and of the Antarā Dhruvā, the limbs are Sandhi and Prastāra.

14. The limbs and the Kalās which are included in the songs, should be represented in the Dhruvās by means of [appropriate] types of metres.

15. The Tāla in a Dhruvā being Tryasra and Caturasra should, as said before, consist respectively, of six or of eight Kalās.

16. The limbs of all songs, which have been mentioned [before] are Vṛtta, Vivadha and Ekaka.

17-18. [The part of the song] which completes the Pada and the Varṇa, is called the Vidārī.[1] I shall now speak of the rules regarding their[2] application to [different] characters [in a play]. The Vṛtta class of limbs will apply to the superior characters, and the Vivadha to the middling ones, and the Ekaka to the inferior characters.

18-19. Taking into account the application (*yoga*) [of the Tāla] which may be Tryasra or Caturasra, one should perform the Āvasānikī Dhruvā in its [proper] measure.

19-20. The Āvasānikī Dhruvā should have feet of metres which rest between Gāyatrī and Atiśakkarī.

20-21. The Āvasāniki Dhruvā which falls between the Śakkarī and Atikṛti metres, consists of a foot and a half of these.

21-22. The foot of an Āvasānikī Dhruvā should be made up of short and long syllables, according to the rules of Yati, metre and its measurement in mātrās.

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(11) [1]This is perhaps a non-Aryan word.

(17-18) [1]The definition of the Vidārī is probably misplaced.

[2]'Their' relates to limbs mentioned in 16 above.

22-23. For the superior and the middling characters the Āvasānikī Dhruvā should be Caturasrā, and for the inferior characters it will be Tryasrā. When the Dhruvā is full of meaning in all its parts (*artha-pūrṇa-padī*) Vṛtta should be applied in it. On the strength of the Vṛtta the Dhruvā should be Āvasānikī.

24. Dhruvās originating in various metres are of five kinds. According to Sentiments which they contain they are superior, middling and inferior.

25. Dhruvās are of three classes: Kaniṣṭhikāgrahā, Sannipātāgrahā, and Apagrahā.

26-27. The first Dhruvā is Prāveśikī (entering), the second one Ākṣepikī (indicating), the third one Prāsādikī (calming), the fourth one Antarā (transitional) and the fifth one is Naiṣkrāmikī (departing). I shall describe their metres.

28. The Vastu of the Gāndharva which I have spoken of as consisting of notes, Tāla and words, will be [called] Pada[1] when it will reflect notes and Tālas.

29. All that is made up of syllables, is called the Pada It is of two kinds according as it is [regularly] composed (*nibaddha*) or not so composed (*a-nibaddha*).

30. It is again of two kinds: conforming to no time-measure (*a-tāla*) and conforming to a time-measure (*sa-tāla*).

For the purpose of the Dhruvā, it is to conform to a time-measure and is to be [regularly] composed.

31. A Pada which conforms to no time-measure and which is not regularly composed, is connected with the Karaṇas[1] and it embellishes the playing of all kinds of musical instruments.

32. That which is furnished with a fixed number of syllables and which has a metre including caesura and has a time-measure and tempo (*laya*) for its syllables, is called a regularly composed Pada.

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(28) [1] The meaning of *pada* as 'song' which is available in New Indo-Aryan, probably goes back to this.

(31) [1]Karaṇas here relate musical instruments.

33. That which has a free metre and caesura and has no fixed number of syllables and has no [prescribed] time-measure and tempo, is called an irregularly composed Pada.

34. The syllables not regularly composed will be outside the Jāti songs, and one should describe their performance along with the Karaṇas of the musical instruments.

35. The Padas which are irregularly composed and not furnished with any time-measure, are connected with the musical instruments and they are [meant] to embellish the latter.

36. But those (Padas) which are regularly composed in persuance of the [rule of] syllables in a metre, are called the Dhruvās. I shall next speak of their characteristics.

37. The three Tryasra classes [of metre] to be applied in the Sthitāpakṛṣṭā [Dhruvā] are the Atyukta, Madhyā, Pratiṣṭha and Gāyatrī.

38. The Yugma class [of metres] to be applied in the Prāsadīkī Dhruvās are the Uṣṇik, Anuṣṭup, Bṛhatī and Paṅkti.

39-40. The classes [of metre] known to be in use in the Dhruvās of speed, are the Anuṣṭup, Bṛhatī, Jagatī, Drutā, Capalā, Udgatā and Dhṛti.

40-41. Now listen about the class [of metres] for the Prāveśikī Dhruvās in case of energetic [characters]. The class of metres applicable to such characters are Paṅkti, Triṣṭup, Jagatī, Atijagatī and Śakkarī.

42. For all these classes three kinds of syllabic metres have been prescribed. They may be mostly in long syllables or in short syllables or may equally have long and short syllables.

43. The Apakṛṣṭā Dhruvās should be in metres mostly with long syllables, and the Drutā (quick) Dhruvās should be in metres containing mostly short syllables, and the remaining Dhruvās should be in metres having short and long syllables [in almost equal numbers].

44. Metres with odd number of syllables are to be applied in the Mukha, and these when made up of short syllables of even number, are to be applied in the Drutā Dhruvās.

45. *Metres which have a small number of syllables and are considered small metres, are to be applied in the* Drutā Apakṛṣṭā as well as the Ākṣepikī Dhruvās.

46. Metres beginning with long syllables are to be used in the Sthitā [Dhruvā], and those beginning with short syllables are to be made the Druta Dhruvā, and metres with odd and even numbers [in alternate feet] are to be made the Ākṣepikī Dhruvā.

47. A metre consisting of short, and even number of syllables or of odd and small number of syllables are to be applied in the Ākṣepikī Dhruvās.

48. In case their Varṇas are to be increased they should include Śamyā in their Tāla. I am now describing all the classes of metre with examples of their patterns and according to their names, extent and use. Listen about these from me.

The metres used in different Dhruvās

49. Hrī.—The metre with all syllables long in parts of *gāthā* feet, is called Hrī.[1]

Ex. *Yo gaṅgāśṛt.*[2]

50. Atyuktā—The metre which has all syllables long [in all its feet of two syllables,] is Atyuktā.

Ex. *Īśaṃ devaṃ*
śarvaṃ vande.[1]

Tr. I adore the god Śarva.

51. Taṭi—When the syllable in the middle is short [in feet of three syllables, the metre is Taṭi].

Ex. *Śaṃkaraḥ śūlabhṛt*
pātu māṃ lokakṛt.[1]

Tr. Let Śaṃkara who carries the Trident and creates the world, protect me.

(49) [1]This def. is not clear.
[2]This example is in Skt. and so are those in 50, 51, 52 and 53.
(50) [1]See note on 49. (51) [1]*ibid.*

52. Dhṛti—When the first syllable in its feet of three syllables is short [the metre is Dhṛti].

Ex. *Umeśaḥ surendraḥ*
tavāyur dadātu.[1]

Tr. Let the lord of Umā who is the lord of gods, give you [long] life.

53. Rajanī—When the two syllables are short and one long in the triad of its feet, the metre is Rajanī.

Ex. *Adhikaṃ virahe*
madano dahati.[1]

Tr. Love afflicts (lit. burns) greatly when one [is] in separation [from one's beloved].

54. This (Rajanī) is also known as Madhyā. These [Dhruvās] are all of the Vṛtta (syllabic) class. I shall now speak of the characteristics [of the Dhruvā of] the Pratiṣṭhā and the Supratiṣṭhā classes.

55. Pratiṣṭhā—The metre which has in its feet of four syllables the second long, is Pratiṣṭhā.

Supratiṣṭhā—When the two more (i.e. the 3rd and the 4th syllables) are short it (Pratiṣṭhā) becomes Supratiṣṭhā.

56. Ex. (See text.)[1]

Tr. Drying up the limbs the wind blows carrying the [scent of] flowers.

57. Ex. (See text.)[1]

58-59. Bhramarī—The metre which has in its feet of four syllables the first two short and the next two long, is Bhramarī.

Ex. (See text.)

Tr. When the forest region is in bloom, the [solitary] elephant feels distressed.

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(52) [1]*ibid.* (53) [1]*ibid.*

(56) [1]Examples from here are in the Pkt. For avoiding prolixity they are not given here.

(57) [1]The passage is corrupt.

60-61. Jayā—The metre which has in its feet of four syllables two pairs of short and long syllables (i.e. short followed by a long one) is Jayā.

Ex. (See text.)

Tr. The forest region being struck with frost, the elephant is in (lit. has come to) tears.

62-63. Vijayā—When the third syllable is short in the above, it is Vijayā.

Ex. (See text.)

Tr. At the appearance of clouds the peacocks are dancing in their honour.

64-65. Vidyud-bhrāntā—The metre which has in its feet of five syllables all long, is Vidyud-bhrāntā.

Ex. (See text.)

Tr. Here appear the clouds which are roaring, pouring water and covering the world.

66-67. Bhūtala-tanvī—The metre which has in its feet of five syllables the second and the third short, is Bhūtala-tanvī.

Ex. (See text.)

Tr. On seeing the sky overcast with clouds, the wife of a person travelling abroad, is shedding tears.

68-69. Kamala-mukhī—The metre which has in its feet of five syllables the final one long, is Kamala-mukhī.

Ex. (See text.)

Tr. The rain-clouds carried away by wind, move above in the sky like serpents.

70-71. Guru—The metre which has in its feet of five syllables the first, the third and the last long, is Guru.

Ex. (See text.)

Tr. Having lost light due to the colour of clouds [covering her], this moon is always pale.

72-73. Sikhā—The metre which has in its feet of five syllables the s.cond, the fourth and the last ones long, is Śikhā.

Ex. (See text.)

Tr. The roaring clouds are, as it were, laying seige to the sky from all sides.

74-75. Ghana-paṅkti—The metre which has in its feet of five syllables the first two short, is Ghana-paṅkti.

Ex. (See text.)

Tr. The sky obscured by clouds together with[1] lightning, is shedding tears, as it were, by its torrents of water.

76. These are the classes of Dhruvā known as the Supratiṣṭhā. I shall now speak of the Gāyatrī class.

77-78. Tanu-madhyā—The metre which has in its feet of six syllables the first two and the last two long, is Gāyatrī.

Ex. (See text.)

Tr. With his head struck by lightning this lord of mountains sleeping under a burning heat of fever, sinks down, as it were, into the earth.

79-80. Mālinī—The metre which has in its feet of six syllables the first, the fourth and the last syllables long, is Gāyatrī.

Ex. (See text.)

Tr. In this great mountain ravaged by wind and struck by lightning, the she-elephant is weeping [in distress].[1]

81-82. Makaraka-śīrṣā—The metre which has in its feet of six syllables two syllables in the end long, is Makaraka-śīrṣā.

Ex. (See text.)

(74-75) [1]lit. lighted up with.

(79-80) [1]It is probably because she misses her male companion.

Tr. In this winter which excites passion, the wind is blowing in the pleasure garden.

83-84. Vimalā—The metre which has in its feet of six syllables the fourth and the final ones long, is Vimalā.

Ex. (See text.)

Tr. The elephant in rut, enters into the lake which is full of lotuses, and where the bees settle themselves.

85-86. Vīthi—The metre which has in its feet of six syllables the first three and the last one long, is Vīthi.

Ex. (See text.)

Tr. In the pleasant autumn, the clouds are roaring, peacocks are dancing and the bees are humming.

87-88. Girā—The metre which has in its feet of six syllables the first three and the fifth short, is Girā.

Ex. (See text.)

Tr. The [male] elephant on hearing the roar of clouds, trumpets in the forest ; for it apprehends a rival.[1]

89-90. Jalā—The metre which has in its feet of six syllables the first four and the last one long, is Jalā.

Ex. (See text.)

Tr. On seeing the tree struck with frost and shorn of all leaves, the female flamingo is weeping.

91-92. Ramyā—The metre which has in its feet of six syllables the fourth syllable short and the remaining ones long, is Ramyā.

Ex. (See text.)

Tr. The terrific black clouds which are roaring and covering the world, are creating an alarm.

93-94. Kantā—The metre which has in its feet of six

(87-88) [1]Cf. Bhaṭṭikāvya. II. 9.

syllables the first, the fourth, fifth and the sixth long, is Kāntā.

Ex. (See text.)

Tr. O dear one, are you in a state of daring courage? Do you wish to meet her who is angry, intoxicated [but] well-meaning?

95-96. Paṅkti—The metre which has in its feet of six syllables the first three syllables and the sixth long, is Paṅkti.

Ex. (See text.)

Tr. This bride of swan is passionately waiting in this forest to meet her beloved.

97-98. Nalinī—The metre which has in its feet of six syllables twice two short syllables followed by a long one, is Nalinī.

Ex. (See text.)

Tr. Young trees slightly shaken by wind at the time of flowering, are as it were, smiling.

99-100. Nīlatoyā—The metre which has in its feet of six syllables the second syllable short and the remaining four long, is Nīlatoyā.

Ex. (See text.)

Tr. This insufferable wind scattering the cluster of clouds, is blowing to make the trees dance.

101. These are the regular syllabic metres of the Gāyatrī class. I shall now speak of those of the Uṣṇik class.

102-103. Drutagati-Capalā—The metre which has in its feet of 7 syllables, the final one long, is Drutagati-Capalā.

Ex. (See text.)

Tr. This your face with the beautiful eyes which are like the best jewels, develops passion in me.

104-105. Vimalā—The metre which has in its feet of seven syllables the third, the fifth and the final one long, is Vimalā.

Ex. (See text.)

Tr. This breeze of the spring-time, blows pleasantly and excites passion, like a lover.

106-107. Kāminī—The metre which has in its feet of seven syllables short syllables alternating with long ones, is Kāminī.

Ex. (See text.)

Tr. On seeing the spring arriving at a distance, the southern beeeze blows to shake the trees [in its honour].

108-109. Bhramaramālā - The metre which has in its feet of seven syllables the first two and the last two long, is Bhramaramālā.

Ex. (See text.)

Tr. In this autumn season, the fragrant water is beautiful to look at with swans moving about in it and with its cloth of *kāśa* flowers.

110-111. Bhogavatī—The metre which has in its feet of seven syllables the first, the fourth and the last one long, is Bhogavatī.

Ex. (See text.)

Tr. The *cakravākī*[1] with her lover, is passionately moving about in water.

112-113. Madhukarikā—The metre which has in its feet of seven syllables the first two and the final one long, is Madhukarikā.

Ex. (See text.)

Tr. This *priyaka* creeper with its beautiful ornaments, has flowered in a season which inspires passion.

114-115. Subhadrā—The metre which has in its feet of seven syllables the second, the fourth, the penultimate and the last one long, is Subhadrā.

Ex. (See text.)

(110-118) [1] lit. bride of one who has *cakra* as his name-sake.

Tr. The rutting elephant comes out without its female to the forest which has been blighted by frost and which has no mud-water in it.

116-117. Kusumavatī—The metre which has in its feet of seven syllables the last two long and the rest short,, is Kusumavatī.

Ex. (See text.)

Tr. The elephant with its female companion, is moving about in the mountain groves which are soaked in water.

118-119. Muditā—The metre which has in its feet of seven syllables the second, the third and the last two long, is called Muditā.

Ex. (See text)

Tr. A great canopy of clouds, fastened with the chain of cranes and roaring very terribly, has been fixed in the sky.

120-121. Prakāśitā—The metre which has in its feet of seven syllables the fourth, the sixth and the final one long, is called Prakāśitā.

Ex. (See text.)

Tr. A pleasant wind which carries the fragrance of flowers and is laden with particles of water, is blowing to excite love.

122-123. Dīptā—A metre which in its feet of seven syllables has the first the fifth short and the rest long, is Dīptā.

Ex. (See text.)

Tr. In the winter the wind carrying the fragrance of flowers, blows exciting love and creating terror in me.[1]

124-125. Vilambitā—The metre which has in its feet

(123-124) [1]These are the words of a separated lover.

of seven syllables the second, the fourth and the last two long, is Vilambitā.

Ex. (See text.)

Tr. The drying-up and [almost] waterless rivers from which birds have been scattered and the *cakrkvākas* are going away, do not shine.

126-127. Cañcalagati—The metre which has in its feet of seven syllables the first, the fifth and the last one long, is Cañcalagati.

Ex. (See text.)

Tr. The full moon free from the stain of clouds and coming out of white clouds, shines in the courtyard of the sky.

128. These are metres to be applied in the Prāsādikī Dhruvās. I shall now speak of those in the Anuṣṭubh class.

129-130. Vimalajalā—The metre which has in its feet of eight syllables the third and the last ones long, is Vimalajalā.

Ex. (See text.)

Tr. A bird is roaming about in the wide expanse of clear water where white lotuses are smiling and the bees are humming.

131-132. Lalitagatī—The metre which has in its feet of eight syllables the fifth and the last one long, is Lalitagati.

Ex. (See text.)

Tr. This bride of the swan, is roaming about in the park of the pleasure resort which is perfumed with the smell of flowers and therefore excites passion.

133-134. Mahī—The metre which has in its feet of eight syllables sixth and eighth long, is Mahī.

Ex. (See text.)

Tr. The female swan with her male companion is

roaming about in the lotus-lake which is adorned with many flowers.

135-136. Madhukarā—The metre which has in its feet of eight syllables first six short and the rest long, is Madhukarā.

Ex. (See text.)

Tr. In the autumn, the wind which passes over many forests, and is sweet-smelling on account of the [full-blown] lotuses, is blowing to awaken the *kumuda* flowers.

137-138. Nalinī—The metre which has in its feet of eight syllables the fifth and the final long ones, is Nalinī.

Ex. (See text.)

Tr. The female stork which dwells in the lotus-lake is moving to her dearest one's abode on the beach of the river.

139-140. Nadī—The metre which has in its feet of eight syllables the first and the final one long, is Nadī.

Ex. (See text.)

Tr. The female bee is roaming about in the forest where the swans are in great number and which is resounded by the noise of storks and where the bees are intoxicated [with sucking honey].

141. These are the Prāveśikī Dhruvās of the Anuṣṭubh class, and now listen about the Apakṛṣṭā ones which are to be applied in case of women of the best and the middling class.

142-143. Rucirāntā—The metre of which has in feet of nine syllables the first, the fourth, and the last two long, is Rucirāntā.

Ex. (See text.)

Tr. On learning that the moon in the sky has lost her beauty on being eclipsed by Rāhu, the stars are weeping, as it were, in great grief, and are shedding tears in [the shape of] their rays.

144-145. Pramitā—The metre which has in its feet of ten syllables, the third, the fifth and the last three long, is Pramitā.

Ex. (See text.)

Tr. The lightless moon thrown in amongst the clouds and obscured in her beauty due to rays of the morning sun, is not shining while she is moving in the expanse of the sky.

146-147. Gataviśokā—The metre which has in its feet of eleven syllables the sixth and the final long is Gataviśokā.

Ex. (See text.)

Tr. The moon which has her body covered with the canopy of the clouds and which has been robbed of beauty by the rays of the sun and which has become colourless due to the advent of the morning, is no longer chasing the darkness with her [very bright] smile.

148-149. Viśloka-jāti—The metre which in its feet of twelve syllables the first two, the fourth, the eighth and the tenth and the last one long is Viślokā-jāti.

Ex. (See text.)

Tr. (*The example is corrupt.*)

150-151. Lalitā—The metre which in its feet of twelve syllables, the first, fourth, the eighth, the tenth and the last one long, is Lalitā.

Ex. (See text.)

Tr. The big elephant in rut with its restless head and with its feet in chains in its eagerness to follow other elephants, has become thin, and is looking to the beautiful forest which is being shaken by happy wind.

152. Vilambitā—The metre which has in its feet of thirteen syllables, the third, the fifth, the ninth, the eleventh and the last one long, is Vilambitā.

153. *Tr.* The moon rising in the evening amidst the forests which have turned black on account of the coming darkness, does not shine well, because she has thereby shortened her light and dimmed it.

154. These are the classes of metres in Dhruvās of the Prāveśikī Sthitā class. I shall now describe those of the Ākṣepikī Apakṛṣṭā class.

155. Metres of the Supratiṣṭhā class, are to be applied in the Apakṛṣṭā [Dhruvās.]

156. The arrangement of syllables and Yatis and the Pāṇis × × ×[1]. It is the Apakṛṣṭā.

157. The Apakṛṣṭā should have Sthāyī Varṇas, Sthita Laya, [proper number of] syllables in its different Kalās (?) and the Sama Pāṇi and Samā Yati.

158. Syllables in the Kalās and Antara Kalās of the Apakṛṣṭā Dhruvās should be according to the rules of the Vṛtta metres.

159. The Apakṛṣṭā Dhruvā should always consist of a short Vastu and Pada, and, of the Prāveśikī Dhruvā [the Vastu should be] shortened, because of its taking up Karaṇāṅga.

160. These are to be known as the metres of Vṛtta class for the Apakṛṣṭā Dhruvās. I shall now speak of metres of the Drutā Dhruvās.

161. In its beginning there should be the Toṭaka[1], and the rest should be in short syllables, or the rest may have short syllables in alternate positions.[2]

162. This Dhruvā will have metres of the Jagatī and of the Atidhṛti classes of different type.

163-164. Vikrānta—The metre which has in its feet of twelves syllables the first nine and the last long, is Vikrāntā.

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(156) [1]There is a *lacuna* here. For Apakṛṣṭā Dhruvā see 12 before.

(161) [1]It has not been defined before. This is possibly the name of a metre.

[2]lit. in places designated by even and odd numbers.

Ex. (See text.)

Tr. This cloud looking like smoke, is roaring, and with its lighting is, as it were, piercing the earth, and like a terrible elephant, it is pouring quickly masses of water to cover the entire world.

165-166. Vidyun-mālā—The metre which has in its feet of thirteen syllables the first eight and the final long, is Vidyun-mālā.

(*The example is corrupt.*)

167-168. Bhūtala-tanvī Skhalita-gati—The metre which has in its feet of fourteen syllables the first five, the eighth, the ninth and the last long, is Bhūtala-tanvi Skhalita-gati.

Ex. i (See text.)

Tr. The lovely crescent moon free from clouds and possessing bright rays, shines above with its attractive body, and it has been thrown up, as it were, by Śiva (lit. the carrier of Gaṅgā) for sport, and thus in the month of Jaiṣṭha under the asterism Mūlā, it rises and dwells in the sky with a larger (?) body.

Ex. ii (See text.)

Tr. Among the stars the moon free from clouds, has bright rays, and looks silver-like, and spreading the beauty of light it moves sportfully in the sky.

169-170. Vibhramā—The metre which has in its feet of fourteen syllables the ninth, the twelfth, the thirteenth and the last long, is Vibhramā.

Ex. (See text.)

Tr. O beautiful lady, the moon which is the friend of full-blown *kumuda* flowers, and is ever shining and is near the silver mountain, and is your heart's delight, is rising up in the sky where the dense darkness being gone, bright stars have appeared.

171-172. Bhūtala-tanvī –The metre which has in its feet of fifteen syllables the first, the fourth the fifth, the sixth, the ninth, the tenth and the last long, is Bhūtala-tanvī.

Ex. (See text.)

Tr. The strongly blowing wind, shaking the tree-tops with constant rustle, moving about at the foot of the mountain and raising up dusts red and brown, is running along like one very angry.

173. Sukumārā –The metre which has in the feet of sixteen syllables the first, the fourth, the seventh the tenth and the last long, is Sukumārā.

174. Ex. (*The passage is fragmentary*).

175. Skhalita-vibhramā—The metre which has in its feet of sixteen syllables the third, the fourth, the seventh, the eighth, the ninth, the twelfth, the thirteenth, and the last long, is Skhalita-vibhramā.

177. Ex. (*The passage is corrupt*).

178. Rucira-mukhī—The metre which has in its feet of seventeen syllables the fifth, the eighth, the eleventh, the twelfth and the last long, is Rucira-mukhī.

179. Ex. (*The passage is corrupt*).

180-181. Druta-capalā—The metre of which has in its feet of eighteen syllables the fifth, the eighth, the thirteenth and the last long, is Druta-capalā.

Ex. (See text.)

Tr. The water of the lake in which the lotuses have been turned down by wind, and to which the petals [of those lotuses] have given sweet smell, and in which the moving waves have broken the *kumuda* flowers, is sending forth a call, as it were, by the cries of birds which have been agitated.

182-183. Kanaka-latā—The metre which has in its feet of nineteen syllables the thirteenth, the fourteenth and the last long, is Kanaka-latā.

Ex. (See text.)

Tr. O fair one, the beautiful moon of silver colour, surrounded by the bright planets, and free from the scattered clouds, dispelling darkness by its cluster of rays, is moving about like Balarāma (lit. the plough-bearer) in the autumn sky.

184-185. Mukha-capalā—The metre which has in its feet [of nineteen syllables] the fifth, the twelfth and the last syllables long, is Mukha-capalā.

Ex. (See text.)

Tr. Look at the sky where moves the young heavenly damsel (= lightning) who changes her face quickly and has made it beautiful by her passion.

186. These eight are the principal classes of metre for Dhruvās. From these have come out the metres of even and of odd number of syllables (in the feet), and metre of these two kinds mixed up.

187. These are the classes of metre for Dhruvās of the Drutā types, and they relate to the comparison of gods and kings.

188. Kṣiptakā—The metre which has in its feet [of seventeen syllables] the third, the fifth, the eighth, the eleventh, the seventeenth long, is Kṣiptakā.[1]

189. (*This passage is corrupt.*)

190. These classes of metres are Dvipadā Tryasrā. I shall speak hereafter about those which are Dvipadā Caturasrā.

191-192. Mālā—The metre which has in its feet of sixteen syllables all long, is Mālā.

Ex. (See text.)

Tr. The clouds covering the earth, roaring loudly, giving fourth lightning and pouring water, are up [in the sky].

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(188) [1] Its ex. is missing.

193-194. Prabhāvatī—(*The definition of the metre and its example are both corrupt.*)

195-196. Citrā—(*The definition is corrupt*).

Ex. (See text.)

Tr. Excited on hearing the roaring of clouds the elephant surrounded by its female companions, is rushing through the forest and is smashing the trees.

197-198. Mālakitā—(*The definition of this metre is corrupt*).

Ex. (See text.)

Tr. The forest which has been maddened by the song of cuckoos, is dancing, as its were, on being shaken by the wind of the early winter.

199-200. (*The definition of this metre and its example are corrupt*).

201. These are the Caturāsra classes of metre for the Vilambitā Dhruvās I shall now speak of the classes of metre for the Drutā Dhruvās.

202-203. Manojña-gamanā - (*The definition of this metre is corrupt*).

Ex. (See text.)

Tr. In the autumn, the female swan is bathing in the water of the sweet-smelling lotus-lake, and is sporting with her beloved before her.

204-205. Lalita-gati—The metre which has in its two feet of twenty-three syllables, five *sa-s* followed by one *ja*, and the last syllable long and the rest short, is called Lalita-gati.

Ex. (See text.)

Tr. (*The example is corrupt*).

206. Rati—The metre which has in its feet, the sixth, the tenth, the thirteenth, the sixteenth and the last long, is Rati.

207. (*The example is corrupt*).

208-209. Bhujaga-mukhī – (*The definition is corrupt*).

Ex. (See text.)

Tr. O friend, this sweet-smelling wind which has come along with clouds, and has been made restless by the god of love, creates passion, kills sleep and is [therefore] helpful to women.

210-211. Druta-padagā—(*The definition is corrupt*).

Ex. (See text.)

Tr. The humming of the bees declares, as it were, that the lotus-lake which has just now opened beautifully its lotus-face, is shining while it is surrounded by lovers of lotuses.

212. These are the Caturasra classes of metres prescribed for Drutā Dhruvās. I shall now speak of metres for the Uddhatā Dhruvās.

213-214. Kanaka-latākṣiptā—The metre which in its feet of nine syllables, has the first two, and the last three long, is Kanaka-latākṣiptā.

Ex. (See text.)

Tr. O friend, I see in the sky a terribly big cloud which is roaring and is drenching the earth with a new shower of water.

215. Surucirā-citrā—The metre which has in its feet of eleven syllables the first two and the last three long, is Surucira-citrā.

216. (*The example is corrupt*).

217-218. Śaśi-rekhā—The metre which has in its feet of nine syllables the fifth and the last long, is Śaśi-rekhā.

Ex. (See text.)

Tr. The cluster of clouds driven by strong wind, moves about like mountain-elephants, and roars like the agitated sea.

219-220. Śalabha-vicalitā—The metre which has in its feet of nine syllables, the sixth and the final [two] long, is Śalabha-vicalitā.

Ex. (See text.)

Tr. The night which has the rays of the moon as the necklace, the stars as the head-ornaments and the planets as the ornaments of other limbs, looks beautiful (lit. shines) like a youthful lady.

221-222. Maṇigaṇa-nikara-kṛtā—The metre which has in its feet of nine syllables, the first eight short, is Maṇigaṇa-nikara-kṛta.

Ex. (See text.)

Tr. The night with stars as her flower [ornaments] and planets as the *tilakā*[1] marks on her face, is going to the moon.[2]

223-224. Siṃhâkrāntā—The metre which has in its feet of nine syllables, the first four and the last long, is Siṃhâkrāntā.

Ex. (See text.)

Tr. This cloud with its wealth of waters, and glimmer of lightning, is moving on, shaking the surface of the earth as well as the dome of the sky.

225. These are the metres of the Bṛhatī class, suitable for the Prāveśikī (entering) Dhruvās. I shall speak hereafter about the metres of the Paṅkti class.

226-227. Sura-dayitā—The metre which has in its feet of ten syllables the first, the fourth, and last long, is Sura-dayitā.

Ex. (See text.)

Tr. The young couple of swans which are as white as *kunda* flowers and the moon, is moving about in

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(221-222) [1] *Tilakā* here means *alakā-tilakā* (decorating spots made on the face).

[2] The night is here conceived as an *abhisārikā*.

the clear water of the lotus-lake, and the cranes are following them.

228-229. Kusuma-samuditā—The metre which has in its feet of ten syllables the first three and the last long, is Kusuma-samuditā or Kumudinī.

Ex. (See text.)

Tr. O fair lady, now has come the joyous evening of the spring which is full of sweet-smelling flowers, and which causes emaciation of one who is separated from the lover.

230-231. Vṛtta (?)—The metre which has in its feet of ten syllables the first, the fourth, the sixth, the seventh and the last long, is Vṛtta.

Ex. (See text.)

Tr. Here the elephant on hearing the peals of thunder arising in the sky, is burning in anger and is moving about [restlessly] in the forest.

232-233. Kṛtoddhaṭā—The metre which has in its feet of ten syllables the first three, the sixth, the ninth and the last, is Kṛtoddhatā.

Ex. (See text.)

Tr. The sky covered with rain-clouds, fringes of which are lighted up by the flash of lightning, is maddening the herd of elephants which being lashed by storm, are shivering [in cold].

234-235. Puṣpa-samṛddhā—The metre which has in its feet of ten syllables, the first four, the fifth, the sixth and the last long, is Puṣpa-samṛddhā.

Ex. (See text.)

Tr. The elephant on seeing the masses of cloud which are [occasionally] brightened up with the flash of lightning, and against which the rows of cranes are flying, has become enraged and are running amidst the birch forest with great trumpeting.

236-237. Vipula-bhujā—The metre which has in its feet of ten syllables the fifth, the eighth and the ninth and the last long, is Vipula-bhujā.

Ex. (See text.)

Tr. The elephant which is restless due to the flow of ichor, has become perturbed on hearing the peal of thunder, and is rushing in anger to the forest, and is moving on with violently proud steps.

238. These are in brief the metres of [the Paṅkti class]. I shall now speak of those of the Triṣṭubh class.

239-240. Capalā—The metre which has in its feet of eleven syllables, the first two, and the last long, is Capalā.

Ex. (See text)

Tr. Here have appeared in the sky, terrible clouds which are like mountains, which make sounds like drums and which look like [large] birds of blue and black colour.

241-242. Rucira-mukhī[1]—The metre which has in its feet of eleven syllables, the two middle ones (the fifth and the sixth) and the last long, is Rucira-mukhī.

Ex. (See text.)

Tr. The moon which is a friend of the stars and is the lover of *kumuda* flowers, is shaking (?) the path of rays, and is ascending the eastern mountain, before appearing in the sky.

243-244. Drutapāda-gati—The metre which has in its feet of eleven syllables, the fifth, the eighth and the last long, is Drutapāda-gati.

Ex. (See text.)

Tr. Here appears in the sky the moon which is adorned with thousands of rays and which is going to traverse the path of heavens, after pushing aside the screen of clouds.[1]

(241-242) [1]There is a Ruciramukhi in 187.
(243-244) [1]Here the moon has been compared with a dancer.

245-246. Ati-capalā - The metre which has in its feet of eleven syllables, the two middle ones the fifth and the sixth) and the last long, is Ati-caplā.

Ex. (See text)

Tr. Here in the early autumn when there open many flowers, the wind perfumed with their smell, is making the trees dance, and is roving about among the lotus flowers of the pleasure-garden.

247-248. Vimalā—The metre which has in its feet of eleven syllables, the third, the fifth, the sixth, the seventh and the last long, is Vimalā.

Ex. (See text.)

Tr. The elephant in rut, is moving about in the clear water of the lake which is full of lotus plants and which is strewn with flowers, and bees also are buzzing about the flowers in the lake where the [aquatic] birds are enjoying themselves.

249-250. Rucirā—The metre which has in its feet of eleven syllables, the fourth, the fifth, the penultimate and the last long, is Rucirā.

Ex. (See text.)

Tr. The wind which is moving the canopy of clouds, is shaking the host of *kumuda* flowers, and is scattering the masses of water, is blowing on quickly like one who is angry.

251-252. Laghu-gati Ati-capalā—The metre which has in its feet of thirteen syllables, the last one long, is Laghu-gati Aticapalā.

Ex. (See text.)

Tr. This sun of unparallelled brightness which is the crown of the eastern mountain, and is adored by Brahmins and the Munis is moving about in the sky.

253-254. Mada-kalitā—The metre which has in its feet

of thirteen syllables the fifth, and the last two long, is Mada-kalitā.

Ex. (See text.)

Tr. This is the moon which is like the silver mountain and is as bright as a mass of crystal, and is ascending the dome of the sky, has graced the new autumn.

255-256. These are the Triṣṭubh metres. Now listen about those of the Jagatī class.[1]

Kamala-locanā- The metre which has in its feet of thirteen syllables, the ninth and the last long, is Kamala-locanā.

Ex. (See text.)

Tr. Here arises in the sky the sun the lamp of the world. He is clad with myriads of rays, and his warmth is adored by the Brahmins and the Munis.

257-258. Apara-vaktra—The metre which has in its feet [of eleven syllables] the seventh, the ninth and the final long, is Apara-vaktra.[1]

Ex. (See text.)

Tr. This great cloud moving about near the mountain side, is shaking the earth with a peal of thunder and is coming down quickly with cleverly made music.

259. These are the metres to be used in the Entering Dhruvās of the quick (*drutā*) variety. I shall now speak about the Vardhamānā metres[1].

(255-256) [1]It seems that some verses are missing from here.

(257-258) [1]It seems that this metre has been misplaced.

(269) [1]These metres have respectively one, two and three syllables more in their second, third and fourth syllables than in regular metre of the same name.

260. Definition of all these beginning with Pratiṣṭhā metre have been given before regularly with a description of their feet.

261. Pratiṣṭhā.

Ex. (See text.)

Tr. On hearing the clap of thunder in the early autumn, the big elephant has become angry.

262. Supratiṣṭhā

Ex (See text.)

Tr. The starless sky having been beaten by wind with whips of lightning, is weeping incessantly.

263. Gāyatrī.

Ex. (See text.)

Tr. This sky in which the luminaries have been covered, and the sun has been obscured, weeps as it were, after being perturbed by peals of thunder.

264. Uṣṇik.

Ex. (See text.)

Tr. The swan surrounded by its female companions, is roaming about in the pleasure-garden where trees in flower are being shaken by fragrant wind.

265. These are the Vardhamānā metres of the Tryasra kind. I shall now describe those of the Caturasra kind. Listen about them.

266. Anuṣṭubh.

Ex. (See text.)

Tr. Here arises in the sky after throwing aside the curtain of clouds, the moon which is the illuminator of the night, the friend of the stars, and is adorned with myriads of rays.

267. Bṛhatī.

Ex. (See text.)

Tr. The bird-couple which is accustomed to roam about in the very fragrant forest, is flying about in the garden of Sumeru where the gods and the Siddhas sing their songs.

268. Paṅkti.

Ex. (See text.)

Tr. O fair one, the forest-wind which has been perfumed by the ichor of elephants, is blowing on to shake the tree-tops, and to make the garden-trees dance.

269. Triṣṭubh.

Ex. (See text.)

Tr. Here rises in the sky the moon of clear rays. It adorns the *kumuda* flowers, throws aside the the curtain of clouds and climbs the eastern mountain.

270. Jagatī.

Ex. (See text.)

Tr. This sun whose body is as brilliant as molten gold, and which is praised by Brahmins and Munis, is quickly ascending the dome of the sky and will be roaming there very soon.

271. These are the metres of the Caturasra-vivardhitā class. I shall speak below of metres on the basis of mora.

272-273. The final foot of Supratiṣṭhā metres, is to consist of two *gaṇas* and a half, while their four feet will contain only six *gaṇas*. Similarly the Apakṛṣṭā [Dhruvās] should have the final foot consisting of two *gaṇas* and a half, and [the entire song] should consist of ten *gaṇas*.

274. In case of the Aḍḍitā [Dhruvā] the final foot will consist of three *gaṇas* and a half, while the entire song will consist of fourteen *gaṇas*.

275. The Dvipadas of the Tryasra class should have its final foot consisting of six *gaṇas* and half while the entire the song should have eleven *gaṇas*.

276. The [final] foot of the Caturasra Dvipadas should consist of eight *gaṇas* and a half, while the entire song should consist of fifteen *gaṇas.*

277. In the first feet of the Caturasras the *gaṇas* containing one long and one short, should be not less than two, and more than nine.

278. In the Tryrasra such *gaṇas* should not be less than five and more than nine, and in the Caturasra such *gaṇas* should not be less than seven and more than ten.

279. *Gaṇas* if they consist of heavy syllables, should be in Caturasra not less than five, and more than nine if they are all short. Or they may be not less than seven if they are all long, and more than thirteen if they are all short.

280. These are the accounts of the total number of syllables in case of all Dhruvās. I shall now speak of the different parts of the Dvipada and number of *gaṇas* they are to contain.

281. In the Tryasra Dhruvās, the first foot will consist of eleven and the final foot of twentyone *gaṇas* which are made up of a long syllable followed by a short one.

282. In the Caturasra Dhruvās the first foot will consist of sixteen and the last foot of twenty *gaṇas* made up of a long syllable followed by a short one.

283. Śīrṣakas have no rule of their feet. They are to consist of two long syllables in the beginning, the middle and the end, followed by a short syllable.

284. In the Tryasra Dhruvās the Sannipāta should be of five *gaṇas* [in length], and in the Caturasra Dhruvā the Sannipāta should be of eight *gaṇas.*

285. The two pādas are the Sannipāta of the Dhruvās. They are Druta and Śīrṣaka, and besides these there are other two.

286. *Gaṇas* in the Tryasra are not less than five and more than nine, and in the Tryasra they are not less than eight and more than eighteen.

287. *Gaṇas* if they consist of long syllable should be in the Caturasra Dhruvā not less than five and more than nine, if they are all short. Or they may consist of not less than eight and more than thirteen.

288. These are the *gaṇas* to be known by the expert in Dhruvās. I shall now speak of the distribution of *gaṇas* and *mātrās* in the Drutā Dhruvās.

289. The Sannipāta of the Drutā Dhruvās is to consist of six *gaṇas* and a half, and these are to be made up of twenty-two *mātrās* in long and short syllables.

290. In the Śīrṣakas these should be rules regarding their pādas, and they are to be made up of different metres.

291. In them there should be *gaṇas* beginning with long syllables or with short syllables or having all short syllables, and they will vary from the precious metre (?).

292. The Śīrṣaka will have pādas consisting of seven *gaṇas* and a half, and they will include their mātrās in pādas of even or odd number of syllables.

293. In the Śīrṣaka there should be not less than twentyone and more than twentysix syllables in each foot.

294. In the four feet there should be even and odd number of syllables mixed up, and according to rule there should be collection of short syllables in the Śīrṣaka.

295. If there are three short *gaṇas* in the beginning, three such in the end, and two long *gaṇas* in the middle, then the Capalā will be called Śirṣaka.

296. In the first half there should always be four short and four mixed *gaṇas*, and the rest will be collection of short syllables.

297. Pauses (*virāma*) of the Dhruvās to be made by the Prāsādikī, Antarā and Ākṣepikī Dhruvās should have duration of one, two, three, four, six or eight Kalās.

298. The Pause in the Tryasra Dhruvā will be of three Kalās, and in the Caturasra it will be of four Kalās. This is the rule in the Prāveśikī as well as the Naiṣkrāmikī Dhruvās.

299. The Pause in the Antarā Dhruvā is of two Kalās duration, and the Pause in the Antarā is at the end of a pāda.

300. In the Sthitā and the Prāsādikī Dhruvās the pause will be at the end of half of the pāda, and the Kalās will be as described above increased by half a Kalā, and they will consist of short and long syllables.

301. The Sthitā Dhruvā should have mostly long syllables, and the Drutā Dhruvā mostly short syllables and the Prāsādikī and the Antarā Dhruvās an admixture of short and long syllables [in equal measure].

302. Thus should be made metres of the Dhruvās originating in the Vṛtta class. I shall next speak of definition of the various Śīrṣakas.

304-305. Śyenī—The metre which in its feet of twentyone syllables, the first, the third, the fifth, the seventh, the eighth and the last long, is Śyenī.

Ex. (See text.)

Tr. O fair one, this pleasant wind moving on swiftly like a chariot, in shaking the sea, striking the king of mountain, creating a unique terror amongst the trees, and raising dust to soften the sharp rays of the sun, is moving on, exciting the passion in men.

306-307. Krauñcā—The metre which has in its feet of twentytwo syllables, the first five, the eighth, the ninth, and the last long, is Krauñcā recited by Brahmins and Munis.

Ex. (See text.)

Tr. O fair one, this clean-bodied moon has become the illuminator and the joy of the world after tossing the darkest screen of black clouds, and is moving about in the sky with stars and planets following it, and is covering the palaces with great white sheets, and is gladdening the worlds far and near.

308-309. Puṣpa-samṛddhā – The metre which has in its feet of twentythree syllables, the first six, the ninth, the tenth and the last long, is Puṣpa-samṛddhā recited by the Brahmins and the Munis.

Ex. (See text.)

Tr. O fair one, the forest wind is moving on violently and with great noise among the trees at the foot of the mountain, and is driving away the clouds, raising a canopy of flowers, scattering lotus-petals and is giving rise to a murmuring sound in the water of lakes.

310-311. Sambhrāntā—The metre which has in its feet of twentyfour syllables, the fifth, the sixth, the seventh, the tenth and the last long, is Sambhrāntā.

Ex. (See text.)

Tr. In the early autumn, there rises in the sky the moon who is the lover of Rohiṇī[1], and the brother of planets. It illumines the world, and is as white as a mass of *kumuda* flowers, and has a lovely white lustre like that of crystal gems, and is followed by stars and other luminaries, and is scattering its thousands of rays and is waking up the *kumuda* flowers whose friend it is.

312-313. Mattākrīḍā-Vidyun-mālā—The metre which has in its feet of twentythree syllables, the first eight, and the last long, is Mattākrīḍā-Vidyun-mālā.

Ex. (See text.)

Tr. This rain-cloud being like [a mass of] collyrium is making sounds like thunder, Murajas and shrill Paṭahas, and being lighted up by many a flash of lightning, followed by [other] clouds, and wearing a heap of lovely flowers of various colours as its *tāṭaṅka*, it is moving about like a mobile mountain.

(310-311) [1]Rohinī was the most beloved among Candra's twenty-seven wives who were daughters of Dakṣa and they became stars.

313-316. Skhalita—The metre which has in its feet of twentyfour syllables, the first, the fourth, the seventh, the tenth, the eleventh and the last long, is Skhalita.

Ex. (See text.)

Tr. The sea on which the wind has raised ripples and waves, which has its water as bright as crystal gems, has become very noisy due to the succession of waves, has its birds scared by swiftly blowing wind, has more waves due to perturbed fishes, has the sound of agitated clouds, suddenly appears now to be angry at the moment on being surrounded by high mountains.

317-318. Capalā—The metre which has in its feet of twentyfive syllables, the fifth, the eight, the eleventh, the twelfth and the last long, is Capalā.

Ex. (See text.)

Tr. O fair lady, the sun with the body as bright as highly heated gold, after removing the very dark screen of heavens, is rising to wake up the masses of lotus flowers and to give joy to the world with its myriads of rays, and the Yatis and Munis are singing its praise, and the Munis and thousands of other worshippers are augmenting its rays [by their sacrificial offerings].

319-320. Vegavatī—The metre which has in its feet of twentysix syllables the fifth, the twelfth, the thirteenth and the last long, is Vegavatī.

Ex. (See text.)

Tr. Here appears the light of the world (the moon) with rays as white as masses of *kumuda* flowers, ascending the dome of the sky with all the stars and planets in its train. And its body is comparable to a silver mountain, and it spreads a coverlet of its rays [all over the world] and looks as white as the face of Balarāma (lit. the carrier of plough).

and is a friend of young women and causes intoxication to all.

321. These eight are the metres for the Śīrṣakas. Now listen about that of the Naṭkuṭas.

322. Eight are the basic metres for the Naṭkuṭas. Listen now about their definitions and examples.

323. They are Rathoddhatā, Budbuda(ka), Udgatā, Vaṃśa-patraka[1], Pramitākṣarā, Ketumatī, Haṃsāsya and Toṭaka.

324-325. Rathoddhatā—The metre which has in its feet of eleven syllables, the first, the third, the seventh and the last long, is Rathoddhatā.

Ex. (See text.)

Tr. The female bee having her [temporary] abode in the interior of the lotus, has her feet beautifully coloured with flower-pollen, and she is now flying over the lake with an affectionate humming in quest of [her mate].

326-327. Budbuda—The metre which has in its feet of thirteen syllables, the third, the tenth, the eleventh and the last long, is Budbuda.

Ex. (It is very corrupt).

328-330. Udgatā—The metre which has in its feet of sixteen syllables, the third, the fifth, the ninth, the twelfth, the fourteenth and the last long, is Udgatā.

Ex. (See text.)

Tr. At the approach of autumn, this lake the abode of full-blown lotuses and of cakling geese (*kalahaṃsa*) becomes like the sea polluted by herds of big elephants, and it is now softly giving rise to constant sounds, in harmony with the humming of bees [flying over its flowers].

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(323) [1]This is the shortened form of Vaṃśapatrapatita, See 331 below.

331-332. *Vaṃśa-patra-patita—The metre which has in its feet of seventeen syllables, the first, the fourth, the sixth,* the tenth, and the last long, is Vaṃśa-patra-patita.

Ex. (See text.)

Tr. This cuckoo which has always a voice sweet to ears, is roaming about in the vernal forest where the Cūta (mango), Tilaka, Kuruvaka and Aśoka trees have flowered and attracted humming bees, is creating intoxication in young damsels.

333-335. Pramitākṣarā—The metre which has in its feet of twelve syllables, the third, the fifth, the ninth and the last long, is Pramitākṣarā.

Ex. (See text.)

Tr. The young swan roaming for a long time with his young consort and drinking *āsava* (honey) from her mouth, is now in the autumn, swiming in the lotus-lake redolent with the smell of flowers.

O fair one, the bee after roaming for a long time in the lotus-lake, is now flying through the sweet smelling Cūta forest adorned by spring, and it has a desire for tasting the *āsava* (honey) from of the mouth of its female companion.

336-337. Ketumatī—The metre which has in its first foot fourteen mātrās, and in each of the remaining feet sixteen mātrās, is Ketumatī.

Ex. (See text.)

Tr. When the young elephant after smashing the [forest]-bower went to the lake where lotuses have blown, the young bee with its female companions left the lotuses to roam about [elsewhere].

338-339. Dhvajinī—The metre which has in in its first (three) feet of ten syllables, the fifth, and the last long, and in the last foot of ten syllables, the fourth and the sixth syllables long, is Dhvajinī.

Ex. (See text.)

Tr. The female bee tempted by flowers, is sporting among the lotuses, and after swiftly drinking honey she is becoming restless [for joy].

340-341. Haṃsāya—The metre which has in its feet of twelve syllables, the second, the fourth, the sixth, the tenth and the last long, is Haṃsāsya.[1]

Ex. (See text.)

Tr. The sweet-smelling wind blowing over the beautiful lake with its waves and full-blown lotuses, is tempting bees as well as birds.

342-344. Haṃsāsya—The metre which has in its feet of twelve syllables the third, the fourth, the sixth, the seventh, the tenth and the last long, is Haṃsāsya.[1] It belongs to the Natkuṭa class of Dhruvās.

Ex. (See text.)

Tr. A swarm of bees after constant flying in quest of honey of flowers, over the lotus-lake where swans and other birds have come, is now moving among the lotus-leaves.

345-346. Toṭaka—The metre which has in its feet of twelve syllables the third, the sixth, the the ninth, and the last long, is Toṭaka.

Ex. (See text.)

Tr. At the close of night the terrible owl which had a fearful hooting, has behind it [a group of] chasing crows, and it is [now] hastily searching after its own hollow [of the tree].

347-348. These in brief are metres for the Natkuṭa [Dhruvās]. I shall now speak of the metres for the Khañjaka [Dhruvās]. Pramoda, Khañjaka and Matta-ceṣṭita are the three metres for the Khañjaka [Dhruvās].

(340-341) [1]This belongs to the longer recension.

(342-344) [1]This belongs to the shorter recension.

349-350. Pramoda—The metre which has in its feet of twentytwo feet, the first, the fourth, the sixth, the tenth, the sixth and the last long, is Pramoda.

Ex. (Very corrupt.)

351-352. Bhāvinī—The metre which has in its feet of nine syllables the first, the third, the fifth and the seventh and the last long, is Bhāvinī.

Ex. (See text.)

Tr. The bee coming out from the flowers smeared with a beautiful clay, is swiftly running about shaking its wings [to cleanse them].

353-354. Matta-ceṣṭita—The metre which has in its feet of eight syllables the first, the third, the fifth, and the seventh short, is Matta-ceṣṭita.

Ex. (See text.)

Tr. The cuckoo comes to the forest where other birds have [already] come to adorn it and where the trees are in flowers and the bees are singing.

355. These are the primary (lit. original) classes of the Natkuṭa, and from these come out others having even or odd [number of syllables in their feet or having feet of] unequal [number of syllables].[1]

356. Dhruvās have sixtyfour primary classes some of which are made up of equal number of syllables [in their feet] and different from this [are made up of] unequal [number of syllables].

357. Dhruvās of three kinds having even or odd number of syllables or having even and odd or unequal [number of syllables in their feet] may be of various metres.

358. Dhruvās having even [number of syllables in their] metrical feet are two hundred and eighty five in number, and those having partially even number are one hundred and

(355) [1]The meaning of this and the four succeeding couplets, is not quite clear.

ten, and similar is the number of Dhruvās which are having uneven [number of syllables in their feet.]

359. Dhruvās of unequal length in feet or with unequal number of feet, are [also] generally made, and the names to these metres may be given according to one's will [1]

Five Aspects of Dhruvās

360 These are the classes [of Dhruvās] arising out of various metres. I shall now speak of their [different] aspects due to five causes.

361. These five causes are: Class (*Jāti*), Occasion (*sthāna*), Variety (*prakāra*), Measure (*pramāṇa*) and Name (*nāma*).

362. The number of syllables in the metre of a Dhruvā constitute its Class (*Jāti*).[1]

Such numbers being odd or even, will give rise to its Variety (*prakāra*).

363-364. The Tāla of six or eight Kalās observed in Dhruvās will constitute their Measure (*pramāṇa*),[1] and just as Names are applied to men according to their clan (*gotra*) family (*kula*) and customs (*ācāra*), so they are applied to Dhruvās according to their depending on an Occasions (*sthāna*).

Five occasions for Dhruvās

364. Occasions in connexion with. Dhruvās are five, viz. entrance (*praveśa*), diversion (*ākṣepa*), departure (*niṣkrāma*) calming (*prāsādana*) and transition (*antara*).[1]

365. Themes of various Sentiment sung at the entrance of persons [into the stage] are called the Prāveśikī Dhruvā.

366. When in a [dramatic] performance at the end of Acts songs are sing at the exit of characters to indicate their going out, they are Naiṣkāmikī Dhruvās.

(359) [1]This passage is corrupt.

(362) [1]This relates to syllabic metres.

(363-364) [1]See above Ch. XXXI on Tāla.

(364) [1]See above 26-27.

367. When the experts, in disregard of the rules, have a Dhruvā of medium or of slow tempo sung in a quick tempo, it is called the Antarā Dhruvā.

368. The song which after [sudden] distraction calms the audience (lit. auditorium) who are enjoying a different Sentiment, is called a Prāsādikī Dhruvā because it calms (*prasādayati*) their feeling.

369-370. The Antarā Dhruvās are those songs which are sung at the time of the [principal] characters being gloomy, absent-minded, angry, asleep, intoxicated, or their enjoying other's company, being under heavy weight, or being in a swoon, or their fainting due to poisoning, or being in error, or their adjusting or fixing up clothes and ornaments, and in covering any of their faults [in acting].

371. I shall now speak about the Occasions (*sthāna*) together with the Sentiments and States where all the Dhruvās are to be sung carefully.

372. The Occasions are of two kinds, viz., relating to others and relating to one's own-self. Listen now from me about that [Occasion] which is connected with diversion (*ākṣepa*).

373. When one is captured, obstructed, fallen, attacked with illness, or is dead or in a swoon, there the Apakṛṣṭā Dhruvā in the Pathetic Sentiment should be sung.

374. Where one is in [a state of] impatience, dissimulation, anxiety, lamentation, weariness, depression and dispair, a Dhruvā in a slow tempo should be sung.

375. In these States and in pathetic reports the Dhruvā should be sung in a quick tempo furnished with a rapid movement.

376. Where there is any sorrow from seeing before one's own eyes any one killed or wounded, the Dhruvās there should be in a slow tempo and in the Pathetic Sentiment.

377-378. In case of seeing any calamity, of intolerence, seeing anything supernatural, being in despair, in carelessness and in anger, and in showing one's spirit, and in a direct report of anything in Furious, Heroic, Terrible and such other

Sentiments, and in agitation and in hurry, the Dhruvā should be sung in a quick tempo.

379-380. In propitiating, requesting or recollecting any one or in an exggerated speech or in meeting [of lovers] for the first time, in joy, in begging or in seeing anything strange in connection with love-making the Dhruvā should be of the Prāsādikī class and in a medium tempo.

381. In physical distress and in anger and in aiming a missile [against any one] the Antarā Dhruvā should be made continuous.

382. No Dhruvā should be sung when there is any entry of weeping or singing persons, and when there is any hurry in their coming or when they announce anything, or any calamity or surprise occurs [at the time].

383. Dhruvās should be thus applied after taking into consideration the rule regarding themes, places, times and seasons [involved], the characters [in the play] and indication of the States.

384. Dhruvās are of six kinds, viz. Śīrṣaka, Uddhatā, Anubandha, Vilambitā, Aḍḍitā and Apakṛṣṭā.

385. A Dhruvā which is at the position of *śīrṣa* (head) is called the Śīrṣaka.

A Dhruvā is called Uddhatā because it is sung in an *uddhata* (elevated) manner.

386. A Dhruvā which is begun in a playlike (?) manner and which adopts a tempo meant for it, is called Anubandha.

387. The Vilambitā Dhruvā is that which according to the dramatic convention, moves always slowly or not very quickly.

388. When a Dhruvā arises in connexion with the Erotic Sentiment and has some extraordinary quality, it is pleasant and is called Aḍḍitā.

389. A Dhruvā which for the reason of its being sung (lit. drawn up) in other States (?) for reasons [other than that with which it began] is called the Apakṛṣṭā.

390. The Excited Prāveśikī Dhruvā, when the movement has been arrested (?) or delayed, should be applied in case of male characters.

391. The Pāsādikī Dhruvā in case of females will be [of] the Aḍḍitā [class], and when it is in a slow tempo it will be Apakṛṣṭā and that which is not Drutā will be Vilambita.

392. As tempo, instrumental music, pause, words, letters and syllables accompany a song, these six are called its entering aspects.

393. Śīrṣaka and Aḍḍitā belong to kings and gods. Aḍḍitā is to be applied in case of women of divine, royal and Vaiyśa origin.

394. At the entrance of middling characters the Dhruvā should be of the Druta-Vilambita [class], and in case of inferior characters it should be of the Natkuṭā and Khañjaka [classes].

395. The Khañjaka and Natkuṭa will be for bringing joy to the occasion. Why is it so? Because these two belong to Comic and Erotic Sentiments.

396. In case of inferior characters and of any one dead, there should be Anubandha with [proper] tempo. In case of women of the Kṣatriya and Vaiśya classes there should be Apakṛīṣṭā Dhruvā in proper tempo.

397. The Prāveśikī Dhruvā should have Tāla with four Sannipātas. The remaining ones are to have two Sannipātas, and the Śīrṣakas are to have six pādas.

398. Aḍḍitā with a slow tempo, is not to be sung in case of inferior characters. In their movements relating to all the States, one should sing the Natkuṭa Dhruvā.

399. These (the inferior characters) have only three States, viz. Comic, Pathetic and Terrible. One should apply Dhruvā to them with a view to this fact.

400. The wise should apply the Dhruvā after taking into consideration the theme (*vastu*), performance (*prayoga*), characters (*prakṛti*), in a play, Sentiments, States, seasons, age, locality, time and mental condition (*avasthā*),

401. The theme (*vastu*) arises from a locality, and may relate to a city or a forest. The performance (*prayoga*) relates to divine and human beings.

402. The characters in a play (*prakṛti*) are of three kinds, viz. superior, inferior and middling. Sentiments and States have already been described before. The season (*ṛtu*) occurs due to the flux of time.

403. Infancy, youth and old age are the three ages.

Locality relates to the Zonal and other divisions of various kinds.[1]

404. The time is fixed by day and night, and by months and seasons. The [mental] condition relates to joy and sorrow.

405. These are always the features in different situations. The wise should apply all these [in a play] after taking the Sentiments and the States into consideration.

406. Those things which cannot be expressed in speech should be presented in a song ; for through songs only, the strength and ripeness comes to the meaning of words (*vakyārthā*).

Contents of Dhruvās

407. Dhruvās in case of men and women of superior inferior or middling class, should relate to [objects] comparable to them in quality.

408. In case of gods and kings the comparable objects are the moon[1], fire, the sun[2] and the wind,[3] and in case of Daityas and Rākṣasas they are clouds,[4] mountains[5] and seas.[6]

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(403) [1]See XIV. 3ff.

(408) [1]See 145, 147, 153, 168, 170, 183, 242, 244, 254, 266, 269, 307, 311, 320 above.

[2]See 252, 256, 270, 318 above.

[3]See 56, 82, 121, 172, 209, 224, 246, 250, 268, 309 above.

[4]See 65, 67, 69, 71, 73, 75, 92, 100, 119, 164, 192 above.

[5]See 78, 80 above.

[6]See 207, 316 above.

409. In case of Siddhas, Gandharvas and Yakṣas, comparable objects are the planets, stars[1] and bulls, and for all these persons engaged in practice of austerities (*tapas*) comparable objects are the sun[2], fire and wind.[3]

410. For all Brahmins and and other persons engaged in austerities, the comparable object is fire, and for their wives the comparable object will be the same.

411. Lightning[1], meteor, and the sun's rays are objects comparable to the heavenly beings, and objects comparable to gods, apply to the case of kings also.

412. Elephants[1], lions and bulls are not comparable to heavenly beings, and elephants, serpents and lions are to be compared with kings.

413. Mischievous beings like the Yakṣas, Rākṣasas and Bhūtas are comparable to the baffalo, *ruru* deer, lions and other carnivorous animals.

414. A rutting elephant[1] and a swan[2] are compared with superior characters in connection with various Sentiments.

415. Cranes[1] (*sārasa*), peacocks[2], *krauñca*, ruddy geese[3], and lakes with *kumuda* flowers, have quality [enough] to be compared with middling characters.

416. The cuckoo[1], bee[2], crow, osprey[3], owl[4] and crane, pegion and *kādamba* are comparable to inferior characters.

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(409) [1]See 143 above. [2]See 252, 256, 270, 318 above.
[2]See note 3 (on 408) above.

(411) [1]See 185 above.

(412) [1]See 115, 117, 121, 151, 194, 231, 235, 237, 248, 261, above.

(414) [1]See 115, 117 above.
[2]See 135, 134, 203, 227, 264, 334 above.

(415) [1]See 138 above.
[2]See 63 above.
[3]See 90, 111 above.
[4]See 181 above.

(416) [1]See 332 above.
[2]See 140, 324, 335, 337, 339, 341, 344, 350, 352 above.
[3]See 346 above. [3]See note 1 (on 415) above.

417. Now listen about the objects comparable to wives of superior, inferior and middling characters.

418. The night[1], earth, moonlight, lotus-lake[2], female elephant, and the river have qualities enough to be compared with wives of kings.

419. A lake[1], osprey, creeper[2], female crane[3], pea-hen and female deer are always to be compared with wives of middling characters as well as with courtezans.[4]

420. A hen, bee[1], crow, cuckoo and owl of female species are to be mentioned in the Dhruvās connected with wives of inferior characters.

421. Comparison about going, and any other movement [should be indicated by] the Prāveśikī and Naiṣkrāmikī Dhruvā.

Dhruvās to suit time and occasion

422. The Prāveśikī Dhruvā is to be sung to indicate anything happening in the forenoon. And the Naiṣkrāmikī Dhruvā may serve [in general] for anything occurring throughout day and night.

423. Gentle Dhruvās are to be sung to indicate the forenoon, and excited (*diptā*) Dhruvās are to be sung to indicate the noon, whereas pathetic Dhruvās are to be sung in case of afternoon and evening.

424. Any report about going is to be expressed by the Prāveśikī Dhruvā, and that which relates to anything stationary is to be have recourse to the Ākṣepikī Dhruvā.

425. The Ākṣepikī Dhruvās are all to be sung in a quick as well as in a slow tempo. Thus will be these Dhruvās when they arise in connexion with anger and intolerance, and are in the Pathetic, Marvellous and Terrible Sentiments.

426. All objects existing in the earth in connexion with a dead body or with a god, are to be mentioned in the [Dhruvā] song with suitable comparison.

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(418) [1]See 220, 222 above. [2]See 211 above.

(419) [1]See 181, 330 above. [2]See 113 above. [3]See 138 above. [4]See 140, 324 above.

Dhruvās to indicate movements

427. Comparable objects in case of stationary things should be stationary, and in case of their moving they should be compared with moving objects, and their States due to joy and sorrow should be related to qualities in their objects of comparison.

428. In case of chariots, horses, elephants, deer, birds, palanquins and aerial cars, the experts should make Dhruvās with a view to their movement and progress.

429-430. In case of chariots, arrows, horses, elephants, heavenly cars, swings and birds as vehicles, the expert should compose the Dhruvā with words and syllables which can be uttered quickly. In case of bulls, elephants, lions and bears, the Dhruvā should be made up of heavy syllables that can be uttered with force.

430-431. In case of crows, monkeys, swans, and peacocks, the Dhruvās should be made up of light syllables with swift movement, and of heavy syllables with their slowness.

This being the case one should apply swift [Dhruvās] after knowing the States [in their connexion].

Metres for Dhruvās

432-433. Words of a song cannot be without a metre. Hence after considering [contents of] the Dhruvā song, one should put it in a suitable metre.[1] Hence a Dhruvā to express the movement of a vehicle, should be made up of [suitable] syllables, so that the different limbs of the song may agree with the instrumental music.

434. The metre which is prescribed for the foot of a Dhruvā in connexion with the movement of a vehicle, should also be available in the instrumental music, and it should be also agreeing with the movement of all the limbs [of a song].

435. The song should be taken up first, then the instrumental music, and the dance will be taken up afterwards. A combination of song and instrumental music [with dance] is called a performance (*prayoga*).

(432-433) [1]See 49ff above.

436. The State which is in one's heart, should be depicted by means of histrionic representation in all its limbs and with Sūcā of the Nivṛtyaṅkura[1] [class].

437. The Prāsādikī Dhruvā arising from the quality of giving joy, should be applied when there is a man in the sky and speaking to the sky.[1]

438-439. The Dhruvā in this case connected with speaking, should [completely] suit the meaning of its name, when the Dhruvā connected with pleasing or jealousy and anger, attains the Erotic Sentiment, it should be suited to the meaning [of it name].

And when there are occasions of pleasing, Dhruvās connected with the [different] Sentiments, should be made Prāsādikī to suit the meaning [of their names].

The Language of Dhruvās

440. The language in the application of Dhruvās should be Śūrasenī.[1] Sometimes it may be Māgadhī[2] when [the Dhruvās of] the Natkuṭa [class] are to be made by the wise.

441. Sanskrit songs[1] have been prescribed by the authorities in case of heavenly beings ; and in case of human beings half-Sanskrit[2] [songs] should be used.

442. Listen about their treatment if the gods who have been made objects of comparison, makes entrance in a play in course of its action.

(436) [1]See XXIV. 48 above.

(437) [1]See XXVI. 83-85 above.

(440) [1]This is the wellknown Śaurasenī. Though Ś. has been included in the list of seven major dialects mentioned earlier (XVIII. 47), we are not sure of its characteristics as envisaged by the author of the NŚ. The Prakrit described in XVIII. 8-23 may be Śaurasenī. See note on XVIII. 47 above.

[2]Māgadhī though mentioned in the NŚ (*loc. cit*) has not been described there.

(441) [1]This probably points to the very early development of the Skt. drama. For further discussion about this see the Introduction.

[2]This term probably indicates a language like that of the metrical portions of the Mahāvastu.

443. That which is their Sāttvika State and constitutes a narration of their deeds, should be expressed through a song according to the authoritative rules.

Metres of Dhruvās

444. Songs in case of heavenly beings are desired to be in metres of [suitable] measure (size). This should relate to their praise or a narration of their exploits. In the feet of Dhruvās one should describe that which relates to the qualities of comparison.

445. [In this connexion] the metres [like] Mālā, Vaktra, Puṭavṛtta Viślokā, Cūlikā, Udgatā and Aparavaktra should be used by the producers.

446-447. I have described their structure (lit. rules of metre) before.[1] In case of gods, these (i.e. Dhruvās) should include words expressing victory or blessing, and for them (i.e. gods), Ṛc, Gāthā and Pāṇikā,[2] will be understood as their form (lit. measure). As these are pleasing to hear they should be put in tune (lit. applied in songs).

448. The Jātis including Gāndhāra, Ṣaḍja, Madhyama, Pañcama and Dhaivata should be reckoned as the [suitable] form of these songs.[1]

449. Their form to suit the four occasions should be such as Prāsādikī, Sthitā, Naiṣkrāmikī and Prāveśikī.

450. In the various acts of gods when there is no obstacle, Sanskrit should often be used in the Anuṣṭubh metre.

451. The metres like Mālā, Vaktra, and Aparavaktra are suited to Praveśikī Dhruvā, and Puṭa and Culikā are meant for Naiṣkrāmikī Dhruvās.

452. Udgatā (metre) is applicable in the Prāsādikī Dhruvā and Anuṣṭubh in the Vilambitā Dhruvā. These occasions are to be expressed by one who is an expert in measures.

453-454. The song which is in the Anuṣṭubh metre, and is in a slow tempo, and relates to a fall due to curse, suffering from anxiety, and abounds in heavy syllables, notes

(447) [1]See XXXII. 49ff above.

(448) [1]See XXVIII. 103ff, above.

of pathetic expression, and long-drawn-out Varṇas, should have the Sthita Sthāna.

455. For the excitement of human beings, and for their roaming [over different places], heavenly beings are to resort to songs in the Anuṣṭubh metre.

456. In relating the memory of those of heavenly beings who are born amongst mortals, one should resort to suitable songs expressing heavenly States.

457. And suitable songs relating to the sorrow of these very beings when these are meant to kill sorrow and anxiety, are to deal with a change due to afflicted conditions.

Dhruvās to suit occasions

458. Listen now what are generally to be done for the rule of Dhruvās occurring to their division of occasions.

459. When the instruments of music have been placed in order, and the three Sāmans have been uttered, one should apply the Āśrāvaṇā[1] included in the Bahirgītā.[2]

460. After performing the Bahirgīta one should perform the Pūrvaraṅga[1] and the Pūrvaraṅga having been undertaken one should perform the Raṅgadvāra.[2]

461. In connexion with the entrance of characters, one should sing the Dhruvā indicating movement and also the Parivarta.

462. By taking steps upon the stage while singing or due to [some other] need, one should make six Parivartas.[1]

463-464. The Dhruvā in this case should be made as in the case of gods, and the Pātas there, should be twentyone in number. The Dhruvā in its application in drama should be of the Tryasra or of the Caturasra type. In case of

(459) [1]See V. 18. [2]See V. 30-31ff.

(460) [1]For Pūrvaraṅga and its different parts see V. 7ff.
[2]See V. 26-27 and 116-119.

(462) [1]See V. 65ff, and the note on 471 below.

the Tryasra the Pāda-pāta will consist of three Kalās, while in the Caturasra the Pāda-pāta will consist of four Kalās.

465-466. The Dhruvā in case of superior characters will be Caturasra and in case of the middling characters Tryasra type, and in case of the inferior characters it will be of the Khañja and the Natkuṭa class. This will be the rule about tunes in connexion with the movement of feet.

467. In case of hurry, calamity and anger it will consist of one Kalā or half of a Kalā. And the movement of feet will consist of three, two, one or of four Kalās.

468. At that time there should be a harmony of dance with the instrumental music and not with song. There should be no pause in Dhruvā of one or two Kalās in dance. So, there should be a harmony [of dance] with the instrument and not with the song

469. One should know the setting of feet in case of the State mentioned before, depending on the slow or the quick tempo, and should make harmony with the instrumental music.

470, The entrance after tossing the curtain, on account excessive joy, sorrow and anger, should be made simultaneous with the divisions (?).

The Rule of Graha

471. These are the rules about Parivarta[1] in a play. I shall now describe the Grahas[2] in connexion with the instruments.

472. The song should start its Parivarta[1] without any [music of the] instrument, and in the fourth Parivarta[1] there should be the Graha of the instrument.

473. Sometimes there should be Sannipāta Graha, sometimes Tarjanī Graha and sometimes Ākāśa Graha in the Dhruvā songs.[1]

474. As the Graha in the Dhruvā is regulated by Kalā, Tāla and tempo (*laya*), it should be observed in the movements and walks, by means of instruments.

(471) [1]This term probably means 'a single performance of a song' when it is repeated.

[2]See XXXIII. 180ff below.

(473) [1]See above note 1 to 471.

475. In the Śīrṣaka of the Uddhata classes of Dhruvās, the Graha should be by the Pradeśinī, and in the Vilambitā Aḍḍitā Dhruvā, it should be by the Sannipāta and the third [finger].

476-477. In Natkuṭa, Aḍḍitā and Prāsādikī Dhruvās the Graha will be in Sannipāta and in Druta (quick) Dhruvās the Graha will be from above,[1] and in Naiṣkrāmikī and Anubandha Dhruvās the Graha will be with the instruments. And for songs, there should not be made any repetition by the experts.

478. Natkuṭa Dhruvās should have four Grahas such Sannipāta, Śamyā, Tāla and Ākāśa.

479. In the entrance [of any character] with hurry, excitement and joy, there should be the Graha with the song, and such a Graha is called Udghātya.

480. In case of falling of ornaments, clothes or of any disorder, any loss of memory, fatigue, and in the [general] covering of faults, there should be the Udghātya Graha of the Antarā [Dhruvā].

Application of songs

481. Producers should in this manner apply in their proper places, the Dhruvās required for dance and drama.

482. Just as a well-built dwelling house[1] does not become beautiful without any colour, so without any song the drama does not attain [the capacity of giving] joy.

483. The rule regarding songs have been mentioned in connection with [the formalities of] the Pūrvaraṅga (Preliminaries), and the worship of gods has also been mentioned there.[1]

484. Hence notes in the two Grāmas as well as the Overlapping [note],[1] should be applied to plays (lit. poetical compositions) which express the various States.

(476-477) [1]i.e. Ākāśa Graha.

(482) [1]*citraṃ niveśanaṃ.*

(483) [1]See V. 60-63ff.

(484) [1]See XXVIII. 35 above.

485-486. In the Opening[1] of the drama there should be the songs of the Madhyama Grāma, Ṣadja in the Progression, the Overlapping in the Development, Pañcama(mī) in the Pause, and Kaiśika(kī) in the conclusion. These songs depending on the Junctures and metres, should be of suitable Sentiments and States.

487. Dhruvās depending on the context and made to express Sentiments suited to the situation, embellish the drama just as the stars illumine the sky.

488. The Māgadhī is the first Gītī, then Ardhamāgadhī [the second], Saṃbhāvita the third and Pṛthulā the remaining one (i. e. the fourth).[1]

489. Māgadhī is known by the repetition of its pādas [in different tempo] and it is in the Citra [Vṛtti].[1] Similar is the Ardamāgadhī, which has recourse to repetition twice.

490. Saṃbhāvitā depending mostly on heavy syllables is applied in the Vārtika (Vṛtti), and Pṛthulā consisting of light syllables in the instrumental music, is to be applied in the Dakṣiṇa Vṛtti.

491. These four Gītis are everywhere to be applied in songs by singers. These consisting of appropriate syllables are applied in Dhruvās also.

492. That which includes full notes, Varṇas, is embellished by instruments, relates to the three voice-registers, has three Yatis and three Mātrās, gives joy, is harmonious (*sama*) and delicate, contains Alaṃkāras, is performed with ease, and has sweetness, is called a song [*per excellence*].[1]

493. One should first of all bestow care on songs. For songs have been called the resting place (lit. bed) of the drama. The song and the playing of musical instruments being well-executed, the performance of the drama does not encouunter any risk.[1]

(485-486) [1]See XXI. 58ff.

(488) [1]See XXIX. 77ff above.

(490) [1]Vṛtti = *gati-vṛtti*. See XXIX. 102ff.

(493) [1]This shows that songs were indispensable in producing plays.

Qualities of singers and players of instruments

494. I have thus spoken properly of the characteristics of Dhruvās. I shall now speak of [requisite] qualities of singers and players of musical instruments.

495. Knowledge proceeds from qualities, and mind gets repulsed due to faults. Hence one should carefully know in brief the qualities and faults.

496. The singer should be of young age, have a loving nature and a throat full of sweet voice. He should thoroughly know about tempo, Tāla, division of Kalās, their measure and application.[1]

497-498. A woman possessing a good physique, brilliance, courage and sweetness, also a voice which is soft, sweet and has a charming resonance, and is harmonious, and auspicious, and who can properly observe a pause, is never nervous, and is an expert in songs together with their Tāla and tempo, and can regulate her Karaṇas according to musical instruments, and is young, is known as a female singer[1] [*per excellence*].

Characteristics of a Vīṇā player

499-500. The two Vīṇā players should be properly conversant with the use of Pāṇi,[1]-tempo and Yati[2] properly alotted [to different parts of a song], should have nimble hands in producing sweet sounds, and should have the qualities of [good] singers. They should be attentive in mind and be able to sing well in accompaniment of other instruments and clearly produced Karaṇas[3] and should be industrious, and should have a pleasing voice, much experience and should be experts in playing instruments in Vṛttis like Citra etc.

Characteristics of a flute-player

501. The flute-player should be strong and careful, should properly know songs and their tempo, and be able to sing well in accompaniment of other instruments, and to produce a note which is voluminous as well as sweet and pleasing, and should possess a strong breath.

(496) [1]See SR. III. 13-22. (497) [1]See SR. III. 23.

(499-500) [1]See XXXI. 494-495. [2]See XXXI. 489-493. [3]i.e. Karaṇas produced by the dancer.

502. The music of a flute should thus be steady, continuous, expressive of Varṇa and Alaṃkāra, and be sweet, pleasing and able to cover the faults [of a performance].

Difference between male and female song and recitation

503. Generally songs are naturally suited to women, and recitatives are similarly suited to men. For women's voice is naturally sweet and that of men are [naturally] strong.

504. The good quality in women's recitation and sweetness in men's songs, should be considered their adventitions qualities (lit. ornament) [and no part of their nature].[1]

505. If men lead [in songs] and the songs possess good characteristics, but have no sweetness, then these, do not impart any beauty [to the performance].

506. Hence women's songs are naturally successful and so are men's recitatives.[1] When these are not [indiscriminately) attempted by one another, they become easy to perform.

507. Dānavas, Asuras, Rākṣasas, Yakṣas and Uragas (Nāgas) as males and females, have many actions and speeches.

508. [In such cases] women are to play men's parts [very] carefully. For women are naturally able to make graceful movements [only].[1]

509. Men acquire Sauṣṭhava[1] by regular exercise and practice, and women's movement of limbs are naturally pleasing.

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(504) [1]This shows that good singing was once supposed to be a monopoly of women. So Maitreya in the Mṛcch. (III) does not approve of Cārudatta's praise for Revila's singing (*mama dāva duvehiṃ jjeva hassaṃ jāadi, itthiāe sakkaaṃ paṭhantie, maṇussena a kāaliṃ gāanteṇa*). Cārudatta too continues his compliments to Revila by saying 'had he been out of sight (i.e. behind a screen), I might have taken him for a woman' (*antarhito yadi bhaved vaniteti manye*).

(506) [1]See note 1 above.

(508) [1]The movements of Dānavas and Asuras etc., are mostly energetic.

(509) [1]For the meaning of Sauṣṭhava see XI. 91. Generally it means 'beauty and grace of the body in its movement'.

510. With an eye to this fact, (lit. thus) men are to instruct women in songs, musical instruments and recitatives relating to different characters.

511. There may be [allowed] a loss of proper note in women's songs and playing of musical instrument. But this will not be sweet to the ear in case of men.

Qualities of a teacher

512. The six qualities which a teacher should have, are memory, intelligence (*medhā*), judgement (*mati*), reasoning positive and negative (*ūhāpoha*), and ability to train pupils.

Qualities of a disciple

513. The six qualities which a disciple should have, are intelligence, memory, willingness to serve (*ślāghā*), devotion [to work], spirit of emulation (*saṃgharṣa*), and enthusiasm.

Qualities of voice

514. The six qualities of voice are that it should be loud, compact, smooth, sweet, careful, and distinctly related to the three voice-registers.[1]

515. That which is heard from a distance, is called loud (*śrāvaka*). The loud voice which is sweet but not diffused, is called compact (*ghana*).

516. The voice which being loud does not become harsh, is smooth (*snigdha*). If at the highest point of the voice-registers, there occurs no discordance, then the voice is called sweet (*madhura*).

517-518. The voice which does not lapse into excess or defficiency, is called careful (*avadhānavān*).

The voice which striking the head, the throat [and the chest] become sweet with reference to three places, provides always sweetness to the three voice-registers, is considered distinctly related to voice-registers (*tristhānaśobhī*).

Faults of a singer

519. The five faults of a singer are that his voice (lit. he) may be Kapila, unsteady, Sandaṣṭa (bitten), Kākī (crow-like), and Tumbakī (nasal).[1]

(514) [1]See SR. III. 49-63.
(519) [1]See SR. III. 24-37.

520. When the voice is unnatural, and there is a gurgling sound, it is called Kapila. The voice of one who has phlegm in the throat, is also called Kapila.[1]

521. When there is an irregular excess or want of volume in voice, it is called unsteady. A lean voice is also given this name.

522-523. Voice produced by [unduly] using teeth, is called Sandaṣṭa (bitten) by good masters.

The voice which in its enunciation does not properly touch its due voice-register, and which is harsh, is called Kākī (crow-like).

The voice connected with the nose is called Tumbakī (nasal).

524. These are the essential facts about the qualities, and faults of voice, related by me. I shall next speak about the covered (*avanaddha*) instruments.

525. This is the Gāndharva[1] which I have now described. This was formerly described by Nārada.

A man (lit., son of Manu) who will cause this to be performed, will receive the highest honour in this world.

Here ends the Chapter Thirtytwo of the Nāṭyaśāstra, which treats of the Dhruvā Songs.

(520) [1]It may be that the word is a wrong reading for **Kaphala.*

(525) [1]This is the Gāndharva which the Ceṭa in Mṛcch. (III) speaks about (*kā vi velā ajja-Cārudattaśśa gandhavvaṃ śuṇiduṃ gadaśśa*).

CHAPTER THIRTYTHREE

ON COVERED INSTRUMENTS

1-2. I have spoken briefly about the stringed instruments. I shall now speak of the class of covered musical instruments, their characteristics and functions as well as of playing drums named Mṛdaṅga,[1] Paṇava[2] and Dardura.[3]

3. Svāti and Nārada[1] have [respectively] spoken about the Gāndharva, and the playing of musical instruments together with their quality of amplitude, and their characteristics and functions.

Origin of drums

4. Now following Svāti I shall speak briefly about the origin and development of musical instruments called Puṣkaras (drums).

5. During an intermission of studies in the rainy season, Svāti once went to a lake for fetching water.[1]

6. He having gone to the lake, Pākaśāsana (Indra) by [sending] great torrential rains commenced to make the world one [vast] ocean.

7. Then in this lake, torrents of water falling with the force of wind made clear sounds on the leaves of lotus.

8. Now the sage hearing suddenly this sound due to torrents of rain, considered it to be an wonder and observed it carefully.

(1-2) [1]A kind of earthen drum still in use in Bengal among the singers of Vaiṣṇava *kīrtana.*

[2] A drum or tabor made probably of wood. See the note 6 on XXVIII. 4-5.

[3]This is also called 'Dardara'. Possibly this is the right form of the name. One side of its wooden frame is covered with hide ; it looks like a large gong. See also note 6 on XXVIII 4-5.

(3) [1]See above XXXII. 525. It does not mention Svāti.

(5) [1]The story given here about the invention of drums may nnt be quite fanciful.

9. After observing the high, medium and low sounds produced on the lotus-leaves as deep, sweet and pleasing, he went back to his hermitage.

10. And after coming to the hermitage, he devised the Mṛdaṅgas, and then the Puṣkaras[1] [like] Paṇavas and Darduras with [the help of] Viśvakarman.

11. On seeing the Dundubhi[1] of gods, he made Muraja,[2] Āliṅgya,[3] Ūrdhvaka[4] and Āṅkika.[5]

12. Then he who was a master of reasoning of the positive and the negative kind, covered these and Mṛdaṅga, Dardura and Paṇava with hide, and bound them with strings.

13. He also made other drums such as Jhallarī,[1] Paṭaha[2] etc., and covered them with hide.

14. Listen now about the instruments which men are to play as minor and major limbs [of a performance] in an assembly of instrument-[players].

15. Among the wooden [stringed instruments] Vipañcī[1] and Citrā[2] are major limbs[3] and Kacchapī[4] and Ghoṣaka[5] etc., are minor limbs.[6]

(10) [1]Puṣkara seems to be a general name for drums made of wood.

(11) [1]A large kettle-drum made probably of earth.

[2]This seems to be a kind of Pākhoāj.

[3]It seems to be a drum held against the breast of the player who embraced it as it were. Hence came this name (*āliṅgya* = an instrument to be embraced). See 242ff. below.

[4]See 242ff. below. [5]See 242ff. below.

(13) [1]This seems to be very small drum without any complexity. Cf. SR. 1135-1137.

[2]It seems to be different from the one mentioned by SR. VI 802-808. See also 27 below.

(15) [1]See the note 3 on XXVIII. 4-5, and the note 2 on XXIX. 220.

[2] See the note 1 on XXIX. 120.

[3] For their functions see 25-26 below.

[4] This seems to be an one-stringed (*ekatantrī*) instrument made with a tortoise (*kacchapa*) shell.

[5] This seems to be a kind of Tānpurā used merely as a drone.

[6] For their functions see 27 below.

16. Among the drums, Mṛdaṅga Dardura and Paṇava are the major limbs, while Jhallarī and Paṭaha etc., are the minor limbs.

17. [Among the hollow instruments] the flute (*vaṃśa*) has the characteristics of the major limbs [of a performance], and conch-shell and Ḍakkinī [that of] the minor limbs.

Use of Drums

18. There is no instrument which cannot be used in the ten kinds of play (*daśarūpaka*).

Each kind of instrument may be used in a play after considering the Sentiments and States there.

19-20. In a festival, a royal procession, and a Maṅgala ceremony, in an auspicious and happy occasion, at the time of marriage and of birth of sons etc., in a battle where many fighters assemble, and during such other acts, all the musical instruments should be played.[1]

21. Small number of instruments are to be played during ordinary (lit. natural) household affairs.. During expeditionary marches and performance of plays, all the instruments should be played.[1]

22. For the harmonious blending of the different limbs [of a performance] and for covering the faults, the instruments are played.

General Description of Drums

23. I shall now speak of the covered instruments which give rise to regular notes, has many Karaṇas and Jātis.

24. All the instruments covered with hide such as the three Puṣkaras,[1] are called covered instruments.

(19-20) [1]See SR. VI. 10-21.

(21) [1]See the note above.

(24) [1]The three Puṣkaras of the NŚ. are Mṛdaṅga, Paṇava and Dardura (Dardara); see 1-2, 10 and 16 above. But according to SR. VI. 1024-1025 they are Mṛdaṅga, Mardala and Muraja. But Mardala is unknown to NŚ.

25-26. And these have one hundred[1] varieties. But I shall now speak of the characteristics of the three Puṣkaras. For these have no harshness of sound like the remaining instruments. The latter produce no [distinct] notes, for them no [regulated] strokes [are necessary], no distinct syllables are available from them, and they require no Mārjanā.

27. By [the playing of] Bherī, Paṭaha, and Bhambhā as well as Dundubhi and Diṇḍimas, one desires the depth of sound from their slackness and extensive surface.

28. These are generally to be played with a view to time and occasion [in a play]. But listen about the rules of the three Puṣkaras.

29. Metres depend on *Vāsu* (?) and are of two kinds, viz. those which relate to notes only, and those which relate to words carrying meaning.

30. Metres relating to words carrying meaning, express many States and Sentiments, and those relating to notes only, depend on various instruments.

31. Seven are the notes in the Vīṇā of the [human] body, and from those have come out the notes of musical instruments.

32. Notes coming out first from the human body go to the wooden Vīṇā and then they go to the Puṣkara and the solid instruments.

33. Strokes[1] on them by various movements, are to be known as giving shelter to words. These are always to be applied to the playing of Vīṇā [and] at the time of battles etc.[1]

34. In the Vīṇā of the human body there should be Vāṣkarana[1] (mnemonic patterns) such as *jhiṅṭu jagati kāt* (?) together with many Karaṇas.

35. The notes produced by the singer should be produced by the musical instruments, and these should contain light and heavy syllables showing appropriate Yati and Pāṇi.

(25-26) [1]SR. names no less than twentythree varieties. See Ch. VI.

(33) [1]*Bāhviraṇair*. The reading here is probably corrupt.

(34) [1]This word is probably to be derived from *vācaskaraṇa* and is similar in meaning to *bol* used by modern drummers of Northern India.

Aspects of Puṣkaras

36. I shall speak about the rules of playing Puṣkaras with reference to Mṛdaṅga, Paṇava and Dardura.

37-39. Puṣkara instruments have following aspects : sixteen syllabic sounds (*akṣara*), four Mārgas, Vilepana, six Karaṇas, three Yatis, three Layas, three Gatis, three Pracāras, three Yogas, three Pāṇis, five Pāṇi-prahata, three Prahāras, three Mārjanās, eighteen Jātis and twenty Prakāras.

Music of Puṣkaras should possess all these aspects.

40. Now I shall speak of the sixteen syllabic sounds, *K*, *kh*, *g*, *gh*, *ṭ*, *ṭh*, *ḍ*, [ṇ], *t*, *th*, *d*, *dh*, [*m*][1], *r*, *l*, and *h* are the sixteen syllabic sounds. These are the always to be used in the Vāṣkaraṇa[1] of the Puṣkara music.

Four Mārgas[1]—The four Mārgas are Ālipta, Aḍḍita, Gomukha and Vitasta.

Vilepana[2] (plastering)—Plastering of [Savya], Vāma and Ūrdhvaka.

Six Karaṇas[3]—Rūpa, Kṛta-pratikṛta, Pratibheda, Rūpa-śeṣa, Ogha and Pratiśuṣka.

Three Yatis[4]—Samā, Srotogatā; Gopucchā.

Three Layas[5]—quick, medium and slow.

Three Gatis[6] (Prakṛti)—Tattva, Ghana (=Anugata) and Ogha.

Three Pracāras[7]—Sama Pr., Viṣama Pr. and Sama Viṣama Pracāra.

Three Saṃyogas[8]—Guru Saṃ., Laghu Saṃ. and Guru-laghu Saṃyoga.

Three Pāṇis[9]—Sama, Avara and Upari Pāṇis.

Five Pāṇiprahatas[10]—Sama-pāṇi, Ardha-pāṇi, Ardhārdha pāṇi, Pārśva-pāṇi and Pradeśinī Prahatas.

(37-39) [1] See 44ff below.

(40) [1] The text gives *ḍh* for *ṇ* and *y* for *m*. See SR. VI. 819.

[1] See 111.116 and 258-259 below.

[2] See 92-93 below. [4] See 94ff below.

[5] *Ibid.* [6] See 118-120 below.

[7] See 47ff. below. [8] See 117 below.

[9] See 93 below. [10] See 83 below.

Three Prahāras[11]*—controlled, semi-controlled and free.*

Three Mārjanās[12]*—[Māyūrī, Ardha-māyūrī and Karmāravī].*

Eighteen Jātis[13]—Śuddhā, Ekarūpā, Deśānurūpā, Deśādapetarūpa, Paryāya, Viṣkambha, Pārṣṇi-samastā, Duskarakaraṇā, Ūrdhvagoṣṭhikā, Uccitikā, Evaṃvādyā, Mṛdaṅgapaṇava, Avakīrṇā Ardhāvakīrṇa, Saṃplavā and Vidhūta.

Twenty Prakāras[14] are Citra, Sama, Vibhakta, Chinna, Chinna-viddha, Viddha, Anuviddha, Svarūpānugata, Anusṛta, Vicyuta, Durga, Avakīrṇa, Ardhāvakīrṇā, Ekarūpa, Parikṣipta, Sācīkṛta, Samalekha, Citralekha, Sarvasamavāya and Dṛḍha[15].

41. The sixteen syllabic sounds which have been mentioned before applies to Puṣkaras, such as Paṇava, Dardura and Mṛdaṅga as well.

Productions of Consonant and Vowel sounds in Drums

42. *K, ṭ, r, t, ṭh, d, dh* are to be produced on the right face and *g, h,* and *th* on the left face of the drums and *th* on the Ūrdhvaka and *k, r, ṇ , dh, v* and *l* on the Āliṅgya.

Now I shall speak about combining vowels with them.

a, ā, i, ī, u, ū, e, ai, o, au, aṃ and *aḥ* are the vowels to be added to the consonants.

To *k—a, i, u, e, o* and *aṃ* can be added to produce *ka, ki, ku, ku, ko,* and *kaṃ.*

To *kh—i, u* and *o* can be added to produce *khi, khu* and *kho.*

To *g—a, e* and *o* can be added to produce *gu, ge* and *go.*

To *gh—a, e* and *o* can be added to produce *gha, ghe* and *gho.*

To *ṭ—a, i, o* and *aṃ* can be added to produce *ṭa, ṭi, ṭo* and *ṭaṃ.*

To *ṭh—a, i, o* and *aṃ* can be added to produce *ṭha, ṭhi, ṭho* and *ṭhaṃ.*

To *ḍ—a* and *o* can be added to produce *ḍa* and *ḍo.*

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11 See 42 below. 12 See 102ff. below.

13 See 130ff. below. 14 See 198ff. below.

15 Later writers like Śārṅgadeva include most of the technical terms into the *hastapāṭas.* See SR. VI 819ff.

[To *ṇ—a*, *i* and *e* can be added to produce *ṇa*, *ṇi* an *ṇe*.]

To *t* and *th—a*, *ā*, *i* and *e* can be added to produce respectively *ta*, *tā*, *ti*, *te* and *tha*, *thā*, *thi* and *the*.

To *d—a*, *u*, *e* and *o* can be added to produce *de*, *du*, *de* and *do*.

To *dha* - *a*, *i*, *o* and *aṃ* can be added to produce *dha*, *dhi*, *dho* and *dhaṃ*.

To *r* – *a*, *ā*, *i* and *e* can be added to produce *ra*, *rā*, *ri* and *re*.

To *l—a*, *ā*, *i* and *e* can be added to produce *la*, *lā*, *li* and *le*.

H and *m* are applied without any vowel.

Among these *k*, *gh*, *t*, *th* and *dh* has *r* as their appendage (*anubandha*) e.g. *ghruṃ*, *dhra*, *tre*, *kraṃ*, *thra*, [*dram*], *dhraṃ*.

K and *l* also act as appendages, e g. [*klaṃ*, *kle*].

Sounds producable by two hands are made by combining all these. *Dhaṃ* however is produced in Āṅkikā, Mṛdaṅga and two Puṣkaras by the simultaneous strokes of two hands.

Ku is produced by running the finger (against the surface of the drum-face), and *dha* by controlling it. When it is half-arrested there is *tha*. When the back of the hand strikes it, there is *kl* ; from curving the fingers comes *kṣa* (*kh*). By the simultaneous striking of Ūrdhvaka and Vāmaka[1] by the two hands, there occurs *haṃ*, and by striking Āliṅgya with the forefinger *kle* [is heard].

Some of the sounds are produced from one face [of a drum], some from two faces [of a drum], and some from three faces [of two drums], e.g. *r* from all faces (i.e. from any single face), *d*, *dh*, from Āliṅgya and Dakṣiṇa[2], *g* from Vāma[-ka] and Ūrdhvaka for the sake of facilities. *Dh* is sometimes is to be made from Āliṅgya. There should be no disregard of this rule. So much about the combination of vowels and consonants.

Five Hand-strokes

Five kinds of hand-stroke (*pāṇiprahata*) : level-handed (*Samapāṇi*), half-handed (*Ardhapāṇi*), quarter-face (*Ardhārdhapāṇi*), hand-side (*Parśva-pāṇi*) and fore-finger (*Pradeśinī*).

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(42) [1]This is possibly our बायाँ. [2]This is possibly our डाहिना.

Now these hand-strokes, according to their application are controlled, semi-controlled or free.

Among these *m* is a stroke with the level-hand and is controlled ; *g*, *d* and *dh* are half-controlled and is a stoke with half of the hand. *K*, *kh*, *ṭ* and *ḍ* are strokes with the side of a hand and are controlled. *T*, *th* and *h* are strokes by half of the hand and are semi-controlled. *M*, *th*, *r*, *l* and *h* are two-handed strokes and are free. *Klaṃ* is a stroke of the forefinger and is free. *Draṃ dhraṃ* and *klaṃ* are two-handed strokes with the side of a hand and are free. *Kleṃ* is a stroke of the half of the hand and is controlled. * is a stroke of the side of a hand and is controlled. Thus one is to make strokes according to their requirement.

43. Sixteen are the sounds coming out of [covered] musical instruments. The wise are to make Vāṣkaraṇa from their combinations.

The Four Mārgas

I shall now explain what has been called the four Mārgas.

44. The four Mārgas rèlating to the strokes of the (covered) musical instruments are Aḍḍita, Ālipta, Vitasta and Gomukha. The Aḍḍita Mārga relates to a combination of strokes of Āliṅgya and Mṛdaṅga.

The Ālipta Mārga relates to a combination of the strokes of Vāmaka and Ūrdhvaka.

The Vitasta Mārga relates to a combination of strokes of Ūrdhvaka, and the right face of Āṅkika. And the Gomukha Mārga relates to the strokes of all Puṣkaras mixed up mostly with those of Āliṅgya.

Examples of the Aḍḍita Mārga strokes are *ghaṭṭam, katthita ghaṭṭam gheṇṭā ghaṭṭaṃ gatthimaṃ gatthi ghaṇṭaṃ gatthi.*

Now the Ālipta Mārga—*dadhro mā mādro maṃ sta du rpere ghraṃ gheṃ gn dṇ (gu) raṇanduṃ ghem, preṃ (ghra) draṃ gheṃ dro māṃ* are the strokes of the Ālipta Mārga.

(44) [1]The reconstruction this *bol* and the following ones is tentative These have suffered most in the transmission of the text.

Now the Vitasta Mārga—*takitān takitān sentāṃ kinnānāṃ ghisaṃketā idu hudu ketāṃ* are [the strokes] in Vitasta Mārga.

[Now the Gomukha Mārga]—*guddha kladdhaṃ mathikaṭā ghaṃghena chidukhu khuṇo gaga ṭatthi maṭam* are [the stroke] in the Gomukha Mārga.

H is produced by pressing the fingers, and it is a free [stroke] and the fingers will have to be crossed and half-controlled for this on the Ūrdhvaka and Āṅ[ki]ka Because on the two, the level hand is seen to be used.

H is produced by pressing [the fingers], and it is a free stroke and [in the Gomukha Mārga] the following [strokes] are also to be made : *dhittha tittha ḍittha kitā khaḍeṅ khaḍeṅ gudhuṃ du leṇṭa jhatti titthana dhittān hu vadhe.*

Similarly strokes in the Vitasta Mārga should be devoid of those for *l*, *m* and *r*. In the Ūrdhva (?) Mārga of the Gomukha, the strokes will be *khaṭamatthi maṭṭa ghaṇṭā ghura-kheṭṭaṃ khata māṃ (vuḍu) ṇa kiti kitti kiti māṃ khu khu ṇu ddhe dhe dho dho.*

Now the playing of Gomukha—*ṭha ḍa gheṇṭa ṇa khandu laṃghu khe ghaṭa maṭṭa ṭāṃ ṇu dha [khu khu] ṇāṃ tthi ghaṭaṃ ghiṭi māṃ kakku ṭāṃ ṇu gheṃ kiṭi māṃ ghe ghe ko mo ma.*

45. Strokes produced in the Ālipta (Mārga) can be used in all Mārgas.

Graha of Mṛdaṅgas consists of groups of Akṣaras (*akṣara-saṃghāta*).

46. I shall give their examples in the four Mārgas in due order.

In the Aḍḍita [Mārga] they are *ghṛṅ ghṛṅg ghaṭa gheṅ matthi matthi, madatthi ṭhīṅ mana gheṅ kraṅ kathi kaṭāṅ.*

In the Vitasta they are *ghāga geṃdrā taki ta ghṛ ghṛṅ ghro kiṭi gheṇṭān gān dhi kiṭi ketthā tha kutā kitā kiri dām.*

In the Ālipta they are *ḍo māṅ guḍur gheṅ ghe ghaṇṭāṅ ghe gha ta du mā.*

In the Gomukha they are *ghe gheṭātthi katāṅ guṭṭā gheṅ gheṭā ghaṃṭān dhi madhi tthiyaṃ ke sa ṭe ghe ga gheṇo no ṇaṃ.*

47. For its Mārga three are the Pracāras of the Puṣkaras, such as Sama, Viṣama and Sama-viṣama.

48. Sama should be the Pracāra of the Vāmaka and the Ūrdhvaka and of the Vāmaka and Savya[ka] in the Aḍḍita Mārga, and in the Ālipta Mārga too.

49. In striking the Vāmaka, Ūrdhvaka and Madhyaka, the left hand should be used. And in striking the Savya and Ūrdhvaka, should be used the right hand in the Viṣama Pracāra.

50. Similarly the two hands should be used in a cross-wise stroke in the Vitasta Mārga, and the same is [to be done] in the Viṣama Pracāra.

51. In the rest of the Mārgas, the Pracāra of hands will be according to one's convenience (*svacchanda*). In the combination of the Aḍḍita and Gomukha Mārgas, the Pracāra of the hands should be Sama-viṣama.

52. In connexion with the Erotic and the Comic Sentiments, the instruments should be played in the Aḍḍita Mārga. In the Heroic, the Marvellous and the Furious Sentiments, they should be played in the Vitasta Mārga.

53.. The playing of the instruments in the Pathetic Sentiment should be in the Ālipta Mārga, and in the Odious and the Terrible Sentiments this should be in the Gomukha Mārga.

54. Instruments should be played in connexion with a dance to suit the Sentiments and the States and the Sattva [of characters] and their gestures, mode of walking and the location [of the scene].

Playing of Dardura and Paṇava

55. This rule of strokes according to the traditional way, should be followed by the wise. I shall speak hereafter of the playing of Dardura and Paṇava.

56. This playing of drums is of three kinds : Ativādita, Anuvādya and Samavādita. Among these, the Ativādita is the playing of Puṣkara before [a performance].

57. When the playing of Mṛdaṅgas follow a performance, it is Anuvādya.

When the Mṛdaṅgas are played simultaneously with a performance, it is Samavādita.

58. The syllabic sounds such as *k, kh, g, pṇ* [*dh*] *r v āṅ pr, h, nād brhulāṇ dhrā hu lām* are to be used in playing a Paṇava.

And *kiri ghiṇṭām tho tho ṇo dho tr hulām kiri ghiṇṭām ṇo ṇo ṇā ṇṭām co ktri kiri kaṇḍā maṭā maṭa tthi te ṭe ṭe donnām* is the music of Paṇava.

59. The experts should produce in striking loosely and tightly Paṇava, the different Karaṇas by means of the tip of the little and the ring fingers.

60. The syllabic sounds for colouring Karaṇas should be produced by the little and the ring fingers. In producing the remaining sounds, there should be strokes by other fingers.

61. The playing with the Koṇa and the ring finger, should begin with the middle finger.

The playing with the Koṇa and the ring finger should be a simple (*śuddha*) stroke.

62. From playing in irregular Karaṇa, comes *trikulaham* which is the begining of the irregular playing. It continues as *ribhata* as Karaṇa and Anubandha, and to it is added a double *tra*.

63. In the Anubandha of the mixed Karaṇa, *dre* is produced by striking with the raised hand. This is to be specially done by the best player of drums.

64. Notes which are charming due to their being in the various Karaṇas, are to be produced by the tip of the little finger. By that very finger should be produeed the strokes *a ṇi ṇi b*.

Playing of Paṇava

65. This should be done by the tip of the little finger in a loosely trimmed drum. By tightly trimmed Paṇava should be produced *dhattvo ḍvāṇa* * * *

66. In the tightly and loosely trimmed Paṇavas strokes *ka ṭha na ta ṇi ṇa* are produced. Similarly irregular

Karaṇas are not produced in the Paṇava which is tightly or loosely trimmed.

67. In the tightly trimmed Paṇava there can be strokes like *kha kha ṇa ṇa* * * *

In the loosely trimmed Paṇava there should always the strokes like *la tha.*

68. In the trimmed Paṇava *k*, *kh* and *ṭa* strokes should be produced.

[The strokes] should be combined with irregular Karaṇas.

69. It is possible to create a resonance of *ṭ* in a tightly trimmed Paṇava. In the same way *hṇ* including *ṇ* is also possible.

70. This stroke is to be made on the face of the drum held obliquely. The stroke will sound as *kahulāṃ krakhulām* * * *krakhulām.*

71. This in brief is the regular playing of Paṇava described by me.

Playing of Dardura

I shall now similarly speak of the syllabic strokes of the Dardura.

72. The free strokes in Dardura should include * * *rakti trikalas klecadro gauṇo hathipa*, and *thaṇaṇṇa.*

73. One should make there [strokes to produce] *eṇaṇakṣāra gradha* * * * by one's right hand, and to produce *go matthā* by touching Dardura by the tip of the left hand.

74. Strokes giving *muktollā* * * should be produced by two * * controlled hands, and the sounds being pressed after seizing [the drum] by freely holding it.

75. *Thitthen tra* should be produced by pressing [the hand] in the usual manner. Sounds produced freely will be special ones, while those produced by arresting the stroke will be [half] free and half checked.

76. The sound will be wrongly produced if they are too swiftly done or done in quick succession. These in brief are to be known of the strokes on Dardura.

77. These are the pure strokes not mixed up with strokes of drums of other types. I shall now speak of the combined playing of Dardura, Paṇava and Mṛdanga.

Playing together the three Puṣkaras

78. In the mixed playing of instruments some Karaṇas are distinctly expressed while some Karaṇas are produced simultaneously or some serially.

79-80. In such mixed playing, individual strokes like *ṇ g* and *r* and *dheṅkā kattham troikho kehulam takita* in the Mṛdaṅgas, *daṅg syeṅ dreṅ kahutām matam* in Paṇava and *thammatatthi dām kahutām maṭatthi deṅ neṅ* in Dardura are to be made.

81. The [Karaṇas] other than these are to be always mixed in production, those mentioned previously are also to be mixed up according to necessity.

82. Now in the Paṇava simultaneously produced Karaṇas are *kahatām ṇnaṇṇām khu khu kṇṇe khe dromo doṇam the tho ṛthidr.*

83. The best player should gradually produce such Karaṇas as *ṭa ṭa ṭa ṭe ghoṇaṇaṇa kirini. * * kiṇṇā.*

84. In the Anubandha of Paṇava, the Karaṇas should be *ṇṇu khu khu ṇa*, and players of Mṛdaṅga and Dardura should play the Kṛtapratikṛta.

85. Those [Karaṇas] which are to be produced (lit. made) in Muraja at the time of walking and other movements [of different characters in a play], should also be followed in all its syllables in the playing of Paṇava.

86. Experts should not have any playing of [drums] in the Citra Mārga at in the time of walking and other movements. When the setting of feet is not perceptible, [the playing] at that time should be Sama-viṣama.

87. The Uparipāṇi [hand] should be freely used in playing Paṇava and Mṛdaṅga. Playing of Mṛdaṅga (?) should be made by similar strokes.

88-89. Generally Paṇava should be taken up for playing before all other instruments.

I shall now speak of the strokes of Dardura, which are *dasa senta tetietsade vede revitanṛitamathi.* After making these two free, and then stopping, one should make strokes like *naṇṇāre.*

90. And then one should make strokes *bhredhī kithī* by the right hand and *gudathiṃ klaṃ* by the left hand. And then the tips of the hand making *tatvavṛstha*, the two hands should be checked after striking *tam.*

91. And [the stroke] *takam* should indicate the rest of the Karaṇānubandha.

Karaṇas of three Puṣkaras

These are the strokes in Dardura. I shall next speak of the (six) Karaṇas.

92. The six Karaṇas are Rūpa, Kṛta-pratikṛta, Pratibheda, Rūpaśeṣa, Pratiśuṣka and Ogha.

Rūpa—when Karaṇas are produced by two hands.

Ex. *gham khu khu ṇa khu gham kramam tthimam tthettaram ghaṭam ghatthi metthi gheṇṭa kaṭa guddharāṇa kiṭi gham ghe kaghatām ghe kakham.*

Kṛtapratikṛta—when one Karaṇa originates from the three Puṣkaras.

Ex. *tham ghu khu ṇa khutham kramamthi vaggem raghaṭām ghaṭatthi gham tsām idu ghe kuhulāṇṇam do dno ṇa.*

Pratibheda—when after the two Karaṇas of Mṛdaṅgas have been made simultaneously, the [playing] takes to Upari Karaṇa. Ex. *dho dhọ ṇā kho ta la ṇā ṇā tthi ṭadhi ghaṇḍam.*

Rūpaśeṣa—the want of distinction of Karaṇas. Ex. *khu khu no ṇṇā maṭaghem gheṇḍāmaṭṛ ghotā mathi alyām ghom.*

Pratiśuṣka—the harmony amongst the players of Mṛdaṅga, Paṇava and Dardura. Ex. *ghaṭamaṭa tthi duṇa ther jakiṭi keghiṅ ghoṇ ggheṇdagnoṇa kho kho kha kuṭṛ kiṭṛ vakatthi ṇaṇattdi.*

Ogha or Catuṣka—the playing of all the instruments in slow tempo to produce sonant syllables. Ex. *tham kiṭi mam* rhi hi *kiṭi ghiṅ ghaṇḍāṇam ghoṇḍā ghoṇa ghoṇr ghaṭa ghaṭa ghaṭa gheṅ gham ghe viriṇi ṇr ge ham tho tathan ghe.*

93. Combination of Karaṇas are of six kinds. The wise should use Karaṇas according to this rule.

Three Yatis

The three Yatis are Samā, Srotogatā and Gopucchā. The Yati is the three ways of combining tempo and Pāṇi. It is of three varieties, such as Rāddha, Viddha and Śayyāgata.

The three tempos are quick, medium and slow.

The three Pāṇis are Sama Pāṇi, Ardha Pāṇi and Upari Pāṇi, the three ways of combining the Karaṇas.

94. When in a performance the Yati is Samā, the tempo is quick and there is Upari Pāṇi, then it is the Rāddha playing (lit. rule).

95. Similarly when the playing of instruments is given prominence and there is Upari Pāṇi, Samā Yati and the medium tempo, then it is called the Rāddha playing (*vādya*).

96. When the Yati is Srotogatā, the tempo is medium and there is Sama Pāṇi, the playing is called Viddha,

97. The playing of music is called Viddha when in case characters of superior or middling type, its procedure is Vārtika or Dakṣiṇa.

98. When there is Ardha Pāṇi stroke, slow tempo, and the Gopucchā Yati, it is called Śayyāgata playing.

99. When the singing is given prominence and procedure is Dakṣiṇa the playing of *atyukta* (?) instruments is called Śayyāgata.

100. Their standard arises from the slow tempo etc. In other Pāṇis, Kalās are to be reduced.

101. The Yati, Pāṇi and the tempo in connection with the playing of instruments, should be observed according to one's liking, afrer considering the [special] performance of plays.

The Three Mārjanās

102. The three Mārjanās are Māyūrī, Ardha-māyūrī and Karmāravī These three Mārjanās are known to relate to notes of Puṣkaras.

103. Notes in the Māyūrī Mārjanā[1] are Gāndhāra in the Vāmaka, and Ṣaḍja in the Dakṣiṇa Puṣkara and Madhyama in the Ūrdhavaka.

104. Notes in the Ardha-māyūrī are Ṣaḍja in the Vāmaka Puṣkara, Ṛṣabha in the Dakṣiṇa, and Dhaivatī in the Ūrdhavaka.

105. Notes in the Karmāravī are Ṛṣabha in the Vāmaka Puṣkara, Ṣaḍja in the Dakṣiṇa Puṣkara and Pañcama in the Ūrdhavaka.

106. On having Mārjanā in Āliṅgya one should provide for Niṣāda which is assonant to the notes [mentioned above] and which is a note of Jātis.

107. The Māyūrī Mārjanā will be in the Madhyama Grāma, the Ardha-(Māyūrī) in the Ṣāḍja Grāma, and the Karmāravī in the Gāndhāra Grāma, and these will include Over-lapping notes.

108. Notes which include regular Śrutis, are fixed. These relate to the Mārjanās, and the remaining ones are considered transitory (*saṃcārī*)

109. By the Vāmaka and the Ūrdhvaka, accessory notes should be produced by their plastering which will give them slackness or tenseness. Similar treatment should be given to the Āliṅgya and the Āṅkika.

110. Players [of drums] should by their slackness and tenseness as well as piercing (?) of hides, produce notes of these kinds,

Earth for the Mārjanā of Vāmaka and Ūrdhvaka

111. This Mārjanā of the Vāmaka and the Ūrdhvaka should be done by means of earth. Now listen about the characteristics of the earth [suitable for this purpose].

112-113. The earth which contains no gravel, sand, grass and husks of grains, and which does not stick and not which is white, alkaline, pungent, yellow, black, sour or bitter, is suitable for plastering, and with it one should make Mārjanā.

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(103) [1]Kālidāsa gives a description of this in Mālavi I. 24.

114. The blackish earth from a river-bank, which is fine after giving out water, should be used for Mārjanā.

115-116. When the earth which spreads very much, is white or black or heavy or unstable or is full of husks, and the blackish earth not producing desirable notes, are only available, then one should use wheat flour or barley flour for this purpose. Sometimes a mixture of wheat flour and barley flour[1] is also used.

117. One defect of this (i. e. the mixture) is that it will create a monotonous sound.

Thus the blackish earth applied for the Mārjanā, will produce proper notes.

Three Saṃyogas

O the best of Brahmins, I shall now speak of the three Saṃyogas.

The three Saṃyogas are Guru-sañcaya, Laghu-sañcaya and Guru-laghu-sañcaya.

The Guru-sañcaya—in heavy syllables, slow tempo and Ogha-pravṛtti, e. g. *gheto ketaṃ candrāṃ khetaṃ dvaṃ dvam khetaṃ dhvaṃ dvaṃ dvaṃ drāghetaṃ battaṃ khettaṃ.*

The Laghu-sañcaya—light syllables and quick tempo e. g. *ghāṭa maṭa maṭa ghaṭa matthi ghaṭu ghaṭu ghaṭu*

The Guru-laghu-sañcaya—light syllables [with heavy ones], quick tempo, e. g. *ghaṭa vimathi mathithaṃ kitaṃ gha gamgha mothikam taddham kaṭa thim karasthi maghave.*

Three Gatas

The three Gatas[1]—Tattva, Anugata[2] and Ogha.

118. In the Tattva playing [of drums] there should be strokes similar to [recognised] syllables, distinctly expressing words and syllables, conforming to the metre [of songs], and well-divided in Karanas.

119. The Anugata playing [of drums], should begin with the Sama Pāṇi or the Avara Pāṇi, and it should hav-

(115-116) [1]Wheat flour is still used for the Mārjanā of drums like Pākhoāj.

(117) [1]Gata was also known as Prakṛti. See C. 107.

[2]It was also called Ghana. See 40 above.

Karaṇas produced by distinct strokes, and it should follow the song.

120. The Anugata playing [of drums] should begin with Upari Pāṇi and it should not rest on one Karaṇa [only]; it should have quick tempo; its Karaṇas should be Āviddha and it should be used extensively.

Eight Conformities

121. All playing of drums should have eight Conformities (*sāmya*). e. g. in syllables, limbs, Tāla, tempo, Yati, Graha, Nyāsopanyāsa and Pāṇi.

122. The playing which follows the metre consisting of short and long syllables shows Conformity in syllables.

123. The playing which follows the song equally in the three limbs in its beginning (*graha*), end (*mokṣa*), and in its Kalās and Antara Kalās, shows Conformity in limbs.

124. The playing which by its measure of Kalās and time, equals the body of the song, shows Conformity in Tāla.

125. The playing which follows the song equally in its performance in slow, medium and quick tempos, shows Conformity of Laya (tempo).

126. When the playing follows Samā, Srotogatā and Gopucchā Yati of songs, it is an instance of Conformity in Yati.

127. The Graha of similar Śrutis by stringed, and covered instruments and flutes along with the songs, is an instance of Conformity in Graha.

128. Playing of flutes and Vīṇās in such a way that the notes in their Nyāsa and Apanyāsa may agree to that of the song, is an instance of Conformity in Nyasā and Apanyāsa.

129. When the Samapāṇi, Avapāṇi and Uparipāṇi playing of instruments follow the song, it is an instance of Conformity in Pāṇi.

Eighteen Jātis

I shall now] explain what has been called the Jātis. They are Śuddhā, Ekarūpā, Deśānurūpā, Deśad-apetarūpā,

Paryāyā, Viṣkambhā, Paryastā, Saṃrambhā, Pārṣṇi-samastā, Duṣkara-karaṇā, Ūrdhva-goṣṭhikā, Uccitikā, Evaṃ-vādyā Mṛdāṅga-paṇavā, Avakīrṇā, Ardhāvakīrṇā, Saṃplavā and, Vidhūtā. I shall describe their characteristics and examples.

130. The playing [of drums] which consists of Karaṇas of one or of two syllables, and which is fit to be used in all movements (lit. work), is called Śuddhā.

131. The Jāti consisting of *kho kho khaṃ khaṃ khaṃ khaṃ* is called Śuddhā ; it is the Jāti [for the action] of the middling and superior women.

132. When one plays separately Gomukha in the Aḍḍita, Ālipta or Vitasta Mārga, it is called Ekarūpā.

133. The playing which produces syllables of the Aḍḍita Mārga such as *droṅ ghoṅ doṅ ghoṅ gheghen* is also Ekarūpā ; it is to be used in case of songs of male singers.

134. This Jāti (i. e. Ekarūpā) should be used in case of all characters while the Dhruvā is sung in a slow or quick tempo, and it may also be used after one has judged [properly] the place, time and condition [of characters] in case of Dhruvās sung in a medium tempo. .

135. When all other instruments follow one Karaṇa in pursuance of the playing of Mṛdaṅga, it is called Ekarūpā.

136. The Deśānurūpā Jāti played in the Aḍḍita Mārga, is used in the Erotic Sentiment involving the enjoyment of love (Śṛṅgāra). It should be performed in a slow tempo.

137. *Mī mathi thamabhū tthi kimā* will be the syllables in Deśānurūpā Jāti. It is to be used in the best Erotic Sentiment of women.

138. Deśād-apetarūpā Jāti is played in Vāmaka and Ūrdhvaka in a quick tempo of Avakṛṣṭā Dhruvās. It is to be used in the Pathetic Sentiment.

Ex. *Ghedrāṅ ghedrāṅ ghe gheru* are the syllables in the Deśād-apetarūpā Jāti in playing [drums].

140-141. When the same set of Karaṇas played previously are followed in all three tempos, it is the Paryāyā Jāti. Ex. *ghodāṅ ghidiṅ gudugnoū* played in the Vāmaka and

Ūrdhvaka by the left hand should be applied in the Heroic, Marvellous and Furious Sentiments.

142-143. Two heavy syllables, two light syllables, one light syllable, three heavy syllables, and a light syllable such as *siṅ māṅ ghaṭa ghendra gu du gheṅ gheṅ ghama tthi metchap* constitute Viṣkambhā Jāti. It is to be applied in the Erotic Sentiment of superior women.

144. Playing of drums n all Mārgas with Karaṇas of one syllable, and with the Sama Pracāra of hands, is called the Paryastā Jāti.

145. Paryastā is to used in the case of the quick movement of chariots, *Vimānas.* Vidyādharas, Bhujaṅgas (serpents) etc.in the sky, or in torrential rains.

145. Paryastā Jāti which should be used n the movement of slow tempo in the Erotic Sentiment of superior characters ; it should also be used in the case of inferior characters.

146. *Gheñ taṅ ghohṇām* should constitute the Saṃraṃbhā Jāti to be applied in case of inferior women.

147. The Jāti which has Karaṇas of Ardhapāṇi, and and medium tempo in the beginning, and quick tempo in the end, is called Saṃrambhā.

148. Ex. *Magaṭhaṃ kuyu ihakim.*

Pārṣṇi-samastā Jāti should be played on the face of Ūrdhvāṅkika and Dakṣiṇa by quick strokes in the Vitasta Mārga, and it is to be applied in movements of Erotic and Comic Sentiments.

149. Pārṣṇi-saṃastā Jāti should be played with Karaṇas *tatthiṃ kaṭaṃ maṃcchi* and *dhandrāṅ gudheṅ gu dhitaṅ,* with the pressure of the Pārṣṇi. This is to be applied to the movement of superior male character of calm type, and of the Dānavas.

150. By striking of all the Mṛdaṅgas with the movement of Svastika hands, one should play the Duṣkara-karaṇā Jāti in all their tempos.

151. Duṣkara-karaṇā Jāti should include syllables like *duṇā duṇo dṛṇā kiṃka dhima ghoṅ ghoṭeṅ madatthidugakiṭi ghoṅ.*

152. Duṣkara-karaṇā Jāti should be applied in case of movements of Daitya kings, chiefs, Nāgas (*bhujaga*), Rākṣasas, Piśācas, Gandharvas, and Guhyakas, etc,

153. Light strokes on the face of Ūrdhvaka, Āṅkika and Dakṣiṇa in the Vitasta Mārga or striking of Dakṣiṇaka and Vāmaka after beginning with Āṅkika and Ūrdhvaka [will constitute Ūrdhva-goṣṭhikā.]

154. Playing almost violently *udhidhrṅ dhrṅ* in the Vitasta Mārga will constitute Ūrdhva-goṣṭhikā Jāti. It is meant for the movement of heavenly characters.

155. The playing which includes all the Mārgas connected in an imperceptible chain, is called Uccitikā Jāti.

156. This Jāti includes syllables like *kentakennāṅgaditāṃ* and is to be applied in the natural movement of kings.

157. The Evaṃ-vādyā Jāti should be played with syllables of the Gomukhī, and it should have all the strokes of Mṛdaṅga ; and it should be applied in the pantomime of jugglary by persons with or without disguise, and it should include the syllables like *gheṅṭāṇṭādo tadhitā gheṅ gheṅ ghaṭatthi ghaṭa iṅghe.*

159. This should be applied in case of the movement of dwarfs, confused persons and lame men and those who have pain in their body and wound in their feet,

160. [The playing of drums] in which there is striking of the earth in different sections (*parva*) [of Karaṇas] is the Jāti which suits all stages (*mañca*).

161-162. It includes syllables such as *ghroṃ ghroṃ ṭeṃ ṭeṃ* and this Jāti is to be applied to women's movements. Avakīrṇā Jāti is the playing of Mṛdaṅga with three fold Karaṇas.

And when the same is added to the playing of Dardura and Paṇava, it is called Ardhāvakīrṇā Jāti.

163. This Ardhāvakīrṇā Jāti should consist of *kentāṃ hentāṃ kentāṃ* played in the Gomukha Mārga.

164-165. Dardura, Paṇava and Mṛdaṅga should be played by halves (?) the manner of the Ardhāvakīrṇā Jāti and with light syllables included in the suitable Mārga, and

it should consist of syllables like *thaṇ goda ghenḍaā sendrām.* This called the Saṃplavā Jāti.

166. The Saṃplavā Jāti produced by using all the fingers and by all the strokes of Mṛdaṅga, is to be applied to movement of terrified persons and to any movement of them in the sky.

167. The Vidhūtā Jāt produced with various charming (*divya*) Karaṇas and strokes of Mṛdaṅgas, is to be applied in case of natural movement of superior persons.

168. It should consist of syllables like *darige gudughin titthi klāma totthi kaṇaṃ kukrāṃ.*

169. These are the Jātis to be known by the wise for application in the walk and other movements. Those which are not mentioned here, should be taken from the people and with a view to their meaning.

Playing of drums in three Gatas

170. Wise men should play [drum] according to their rules specially in walks and other movements [of characters] in the ten kinds of play (*daśarūpa*).

171. Tattva, Anugaṭa and Ogha playing [of drums] is desired in the [songs of] seven kinds and the Āsārita metre.

172. One who desires unision [of the two] should play drums with heavy and small number of syllables at the time of songs [indicating] walks and other movements.

173. Tattva and sometimes Ogha too, should be applied in case of king, for these are natural to their charming conditions.

174. Tattva should be applied to the first song, Anugata to the second and Ogha should be the playing of drum at the tima of walking and other movements.

Playing of drums in Dhruvās

175. In case of remaining Dhruvās, one should have various [manner playing drums] according to one's liking.

In case of the Sthitāvakṛṣṭā Dhruvā the playing should be of the Anṇgata kind.

176. In ase of the Prāveśikī Dhruvā [the playing] should be Anugata. In the Naiṣkrāmikī and Antarā Dhruvā the playing should have all the three tempos (*laya*).

177. The Prāsādikī Dhruvā should have quick tempo, and Dhruvās [in general] will be of five types. This will be the playing [of drums] in the Prakaraṇas.

178. Experts should observe through playing of drums the Mātrās and divisions in the *pāda* of Dhruvās at the time of walking and other movements.

179. The producers should thus apply the playing [of drums] at the time of walking and other movements.

How to begin the playing of drums

I shall now speak of the manner of beginning the playing of drums.

180. According to some this should begin with Śamyā and Tāla, and according to others with the middle finger; some say that it should begin with the empty space (*ākāśa*) and others with the fore-finger.

180-181. The Śamyā will always be the Graha in the Dakṣiṇa drum, and in the Vāma and the Ūrdhvaka [drum] the Graha will be Tāla, and in the Āliṅgya it [the Graha] will always by the fore-finger.

182-183. In the exit (*niṣkrāma*) the Graha may also be from Ākāśa. The Āsārita songs will always have the Śamyā Graha and the two Tālas growing from the limbs of Dhruvās, and * * * * will have the fore-finger as its Graha. And the Graha of the Sīrṣaka will be by the fore-finger.

184. The Graha of the Natkuṭa and the Aḍḍitā as well as of Prāsādikī will be Sannipāta, and it will consist of [divisions of] one Kalā.

185. The Ākāśa Graha consists of four divisions of two Kalās. Its songs will be composed of limbs suiting it in due order.

186. These are the Grahas relating to the drums (lit. instruments), to be known by the wise. I shall next speak of the playing of these in dances of energetic and of delicate types.

187. One Parīvarta (performance) of the song should be without any accompaniment of instruments. At the end of this the Graha should be the Sannipāta in playing instrument.

188. Or, for the embellishment of dances there should be change of limbs [of the performance]. And the change of the tempo of the song should be made.

189. When a limb [of the performance] requires the use of gestures, there should be no playing of music (i.e. drum). But when there is dance consisting of Aṅgahāras then there should be music [to accompany it].

190. When due to the manner of its performance a limb is repeated again and again, then first it should be accompanied by gestures, and finally it should be connected with dance.

191. The playing of drums (lit. instruments) should be similar in metre to that of the songs. The movement of limbs should be made in conformity to the measures of songs and of instrumental music.

192. The playing [of drums] in the Mukha and Upavahana (= Upohana) should consist of heavy syllables along with light ones, and this should be loud (*prakṛṣṭa*) in [the production of such] syllables (*varṇa*).

193. The playing of drums along with songs in a slow tempo should be by mild strokes, with that in a medium tempo with strokes sufficient to produce the syllables (lit. equal to syllables) and in all these the Uparipāṇi should be observed.

194. In the Class Dance (*tāṇḍava*), the playing [of drums] by those who know [properly] about the tempo, should be harmonious (*sama*), pleasing (*rakta*), divided [into Kalās], distinct (*sphuṭa*), produced by simple (lit. pure) strokes and accompanying the [various] limbs of the performance (lit. dance).

195. In performances including dance, the Tattva followed by Anugata should be played in drums, while in performances without any dance, the Tattva should be followed by Ogha.

196. [The drum] should be played [on these occasions] in slow, medium or quick tempo as in the case of a song, and the same should be the method [of playing drums] in the performance of Padas and dance with Aṅgahāras.

197. Rules regarding Padas and syllables which apply in case of songs and playing of instruments, should be observed in dance with Aṅgahāras in connection with dramatic performances.

Twenty Prakāras and their application

198. These are the eighteen Jātis relating to drums. I shall now speak of Prakāras connected with them. Now the Prakāras are Citra, Sama, Vibhakta, Chinna, Chinnaviddha, [Viddha], Anuviddha, Svarūpânugata, Anusṛta, [Anusṛta-vicyuta], Durga, Avakīrna, Ardhāvakīrṇa, Ekarūpa, Parikṣipta, Sācīkṛta, Sama-lekha, Citra-lekha, Sarva-samavāya and Dṛdha.

199. The playing which is performed with various Karaṇas[1] such as Nirvartita etc., by many kinds of hands, and which has the three tempos and the three Pāṇis, is called Citra.

200. Dardara, Paṇava and Mṛdaṅga are played with various Karaṇas, and this playing combined with Tāla, limbs and flutes is called Sama.

201. When the playing is not very broad in position, and it observes equally syllables, Pāṇi and tempo in its divided Karaṇas, it is Vibhakta.

202. The playing [of drums] in a quick tempo suddenly stopping when all other instruments are separately played, is called Chinna

203. The playing in which the Mṛdaṅgas are taken up with Avapāṇi and the Paṇava with Upari Pāṇi, is called Chinna-viddha.

204. When Paṇavas are played with the Karaṇas used for Mṛdaṅgas, and such Karaṇas are the various Sūci-vedhas[1], the playing is called Viddha.

(199) [1]See 92 nbove.

(204) [1]This term does not appear elsewhere.

205. The playing which is iniermixed with Viddha and is seen in connection with all the instruments, is called Anuviddha, because of the mutual Anuvedha[1].

206. When the playing has a simple nature and is done by Sama Pāṇi, and follows its own [fixed] pattern, it is called Svarūpa.

207. When the Paṇava follows the Muraja, and the Dardara follows the Paṇava, the playing is called Svarūpânugata.

208. When after following these instruments, they attain the same tempo and are heard simultaneously with these, it is called Anusṛta.

209. When the playing of a drum following another instrument in its own Jāti, passes into another Jāti, it is called Anusṛta-vicyuta.

210. The playing which being irregular in its movement, develops all the Mārgas[1] and is done with undivided syllables, is called Durga.

211. When Mṛdaṅgas are played together with Paṇavas in many and various Karaṇas, the playing is called Avakīrṇa.

212. When a Paṇava or a Dardara is played in quick tempo and with Avapāṇi, the playing is called Ardhâvakīrṇa.

213. When the playing of all the instruments follow one Karaṇa, it is called Ekarūpa.

214. When the playing in a low sound of Mṛdaṅga with undivided syllables, is covered with that of Paṇava, it is called Parikṣipta.

215. When various Karaṇas are played in one instrument to follow a dance with Aṅgahāras, it is called Sācikṛta.

216. When a Paṇava and a Muraja after being played first, take up (lit. looks up) the Murajas, the playing is called Samullekha.

217. When different instruments with Mṛdaṅga and

(205) [1]This passage is not quite clear.
(210) [1]See above 44ff.

Paṇava etc. are played together in various ways, then it is called Citralekha.

218. The playing which follows all the Mārgas, adopts all the Pāṇis and Layas, is various, and is well-divided [in their syllables], is called Sarva-samavāya.

219. The playing which is in a medium tempo, harmonious, and has clearly produced syllables and is fit to accompany movements, is called Dṛḍha.

220. These different Prakāras of the playing of drums, should be taken up to follow movements and songs, after considering the Sentiments and the States involved.

221. Prakāras and Jātis apply to all Mārgas. But in movements they are to be in their pure forms.

Seating of the Musicians

I shall now speak about their application. [The members of] the Orchestra (*kutapa*) should be seated on the stage with their face to the east. The Orchestra should be placed between the two doors of the tiring room mentioned before. The player of a Muraja (Mṛdaṅga) should face the stage ; to his right should sit the player of a Paṇava, and to his left the player of a Dardara. Here the Orchestra relates first to the players of covered instruments. Among them a male singer will face the north, to his left will be the Vīṇā-player and to his right the two flute-players. And a female singer will face the male singer. So much about the seating the Orchestra.

The Tri-Sāma

Now, the players of the Mṛdaṅga, Paṇava and Dardara, male and female singers, players of flute and Vīṇā being seated, and strings of stringed instruments being tightened, controlled and sounded with relation to proper Grāma, Rāga and Mūrchanā, and the Mṛdaṅga being struck in quick succession by pressed (*nipīḍita*), arrested (*nigṛhīta*) half-arrested (*ardha-nigṛhīta*), and free (*mukta*) strokes, the players placing their hands on the best Dardaras, should first of all observe the ceremony of the Tri-Sāma for the purpose of welcoming the gods and bidding them farewell.

By means of the first Sāman arising from the mouth of Brahman who creates, stabilizes and destroys all the living and non-living objects[1], he (i e. the singer) pleases very much the moon on the left, the serpents on the right, and the creatures of water who are between these two.

By the second Sāman he pleases the Munis (sages) and by the wide and great third Sāman the gods [in general].

222. As one thus pleases in due order the gods [by the three Sāmans], so the wise are to know them as the Trisāma.

223. As one thus takes shelter with Brahman, Keśava and Śiva, so it is called the Tri-sāma by the sages.

224. As [the syllable] *Om* is pronounced in the beginning of the four Vedas, so the Tri-sāma is sung [in the beginning] of all the songs.

225. This Tri-sāma is to observe three Prakāras, three tempos, the Aḍḍitā Mārga, and a division of six or three Kalās [in its accompaniment by drums].

226. Its syllables should be of three kinds including heavy and light ones, and its *au* (= *a* and *u*), and *m* should be uttered thrice with the triads.

At the end of this (i.e. Trisāma), after following the procedure of the Preliminaries, one should perform the Bahir-gītas in three tempos with the drumming which will follow the song in its metre and syllables. At the application of the Āsārita song, one should perform the drumming of the Tattva and Anugaṭa Prakṛti. When after the Trisāma the Pratyāhāra etc. have reached their end, then the drumming is to begin. There one should first of all play all the drums in the following order : the Vāmake and Ūrdhvaka should be struck first, then the Āliṅgyaka with the Gopucchā Yāti, and playing of the Vipañcī should be performed afterwards. [If you ask] why, [the answer is] that the drums played first will give rise to Success.

(221) [1]Description of Brahman possessing himself all the separate functions of the Hindu Trinity, is probably to be met with in no other work.

The Performance of the Dhruvā is first indicated by drums. Then proceeds in the auditorium full of women and common people, the music which is capable of creating their interest.

Different Tastes of Listeners

227. Masters [of the musical art] like a harmonius closure (*sama*), the scholars distinct [enunciation of] words (*pada*) of the song, the women a sweetness [of voice in singers] and the rest [of the audience] a full-throated singing (lit. crying aloud).

Variety of Drumming to suit Occasions

At the conclusion of this [playing of drums], the experts in the Mṛdaṅga should produce in their instruments, mostly by the touch of their fingers, a music which will consist of a collection of light Varṇas, and which will relate to the Tāṇḍava, at the time of female dancer's appearance [on the stage]. The song relating to the appearance of the famale dancer being finished, the Sannipātas should be taken up. [In connection with them] a music related to the Karaṇas conforming to the Aṅgahāras of the Lāsya dance, should be combined with the Karaṇa Dhātu. Hence there is the saying *samaṃ raktam*.

Next, at the start of the performance music should be played in relation to the Karaṇa of the Ālipta Mārga. It should be performed by striking the Vāmaka and the Ūrdhvaka, and will be as follows ; *dheṇ mati dhaṅ mathā dheṅ dhiti ṭit saṃ kraṃ kraṃ khoka ṇe devyāṃ kentāṃ kiṭ gheṅ.*

The change after these two [kinds of playing] will be to that of pure Jāti in the four Mārgas consisting of *kho kho ṇāṃ kho kho ṇāṃ kho kho khoṇā*

After their stoppage there should be *kho kho do kho kha ke ṇāṃ gha gha gha tāgham* in setting the neuter foot[1]. Just as there should be playing of *kondukhoṅ* at the time of entering of the Caturthakāra.[2] This should be played mostly by running fingers [on the drums].

(227) [1]See V. 99-100. [2]See V. 101-104.

In the Utthāpana of the Vastu and in the Apakṛṣṭā Cārī there, the playing should begin with *gheghentāṃ gheṅ ṅo ghakhaṇādoṇāṃ gho ghagheghaghe.*

In the Śuṣkāpakṛṣṭā Dhruvā of the Nāndī, the playing should be in the Pratiśuṣka Karaṇa and should have *Tho gho tho khe kha ghogheghen nādabhyan khoddho kuṭāṃ kha khe kheṇa kasu guka gheṅ nokhi kheṅ tāṅ kheṅ ṇāṃ kiṭi kiṭi ghagheṅ ghe kaṭuka ghudu kaṃla volākho kho kho kho vāghnu tetāṃ māliṃ ṅammāṃ kiṭi vatthi.*

One should take to Sannipāta of the Aḍḍitā Mārga, when the Cārī accompanying the recitation of the Jarjara-śloka[2], is performed during the ceremonies of the Raṅgadvāra[3]. And in the Mahācārī[4] [connected with this] there should be playing of drums in the Vitasta Mārga, and the Graha therein should be by the forefinger. Similarly during the Preliminaries an extraordinary playing of drums suited to Tāṇḍava (Class dance) has been recommended, and it should have Sannipāta Graha and should be played by the left hand [with the following syllables] : *hho kho ṇāṃ do do dokaḥ mokaḥ daheṇa ṇātha tho ṇo gho gha ṭamaṭa thighaṃ gho gho kaṭha kaṭa jhaṃ kho khokhita kaṭa kaṭāṃ ghaṭa kamatthi gho gho milhi ṅāṃ kiṭi kināṃ khakavalaṃ.*

Next an example of playing of the Ālipta Mārga should be given.

The playing in the Vitasta Mārga should have its Graha with the forefinger : It is as follows : *ṇaṇa kho ka ṇaṇo madhuṇāṃ kho kho mathi takitām tavitāṃ kinti kitāṃ kiṭi kinto kho kho matitā matthi tramati tikiti kentāṃ drentām nata kentāṃ taghitāndrām kṛntāṃ drāṃ drāntām kinnām kinnāṃ kentāṃ mudrām ghreṅ ghreṅ kleṅ ghraṃ ghraṃ drāgrāṃ ghadre drāṃ ghendrāṃ ghendrām ghaṅe kleṅ,*

From the time of tossing the curtain, there should be the playing of drums, during the Caturasra Preliminaries, for the success of the performance. In the Tryasra Preli-

[2]See V. 118-119.
[3]See V. 116-118.
[4]See V. 127ff.

minaries there should be the same playing without any interval of time.[5]

I shall also give directions about the playing of drums suitable at the time of walking and other movements of the four Heroes[6] Dhīrodātta, Dhīroddhata, Dhīralalita and Dhīrapraśānta, in different plays like Nāṭaka.

During the movements of gods, the playing should include *braṃ, dhraṃ dhraṃ dhrādraṃ*. During that of kings it should have *ghemtāṃ*, and in case of middling men the playing should include *dhraṃ klaṃ dhaṭu gheṅ gheṭ ṭitthi duna, kiṭi drāṃ nāṃ nāṃ dhradrāṃ*.

Now I shall speak about the playing of drums in the Sthītā [Dhruvā].

228. At that time, steps [of dance] should conform to rhythm consisting of three Kalās, two Kalās or of one Kalā. And the song should conform to drums. Now I shall speak of the playing of drums in different conditions [of characters in a play]. In their quick walking, the playing should include *vaṃ vaṃ ghe ghe ṭāṃ*, and it should be performed by the unequal strokes by fingers. These have been written properly while discussing the . movement of fingers. Again I shall describe the rules regarding the playing of drums.

229. In walking and other movements the experts should provide for playing of drums with Tālas[1] of three or four Kalās, after considering the tempo and manner of walking [of characters concerned].

230. In the playing of drums there should be no pause of one Kalā or of two Kalās between the Dhruvās. Hence the movements should be in unision with the playing of drums and not with the songs.

231. In quick walking, the Pāta [of Tāla] should be as described in case of walking and other movements. Strokes like *dhraṅ dhraṅ gheṅ gheṅ* should mostly be made in this playing.

[5]See above V. 148ff. [6]See XXXIV 18-20.

(229) [1]See above XXXI. on Tālas.

232. In case of movements of boats, chariots and aerial cars, birds, moving heavenly bodies, the playing of drums should be by running the fingers [on the face of drums] or by striking in the Catuṣka by the two hands alternatively.

In case of sorrow, suffering illness, curse, death of dear ones, loss of wealth, killing, imprisonment, vow, austerity and fasting etc, the playing drums in Utthāpana should be according to the Ālipta Mārga mentioned before.

In case of walking of Daityas, Dānavas, Yakṣas, Rākṣasas and Grahas the playing of drums should include Karaṇas such as *dṛṅ dhṛṅ khada* together with *gha ṭn tn tanta tetodrāṃ*.

In case of dancing movements the playing of drums should include *ghetāṃ kaṭakāṃ*.

In case of walking of Yatis, Munis, Pāśupatas and Śākyas the playing of drums should include *do kho dvitvikhi duguvoo klanado dhanti kītiki*.

And in the walking of old Śrotriyas, Kañcukīns and corpulent persons, the playing should include *dhrām dhroṃ dhrāṃ droṅ dhiṅ droṇām kho kho ṇā*.

In case of movements of elephants, horses, asses, camels chariots and aerial cars, the playing should include *vamkiṭi*,

In case of superior, middling and inferior men, the playing of drums should be performed after a consideration of Sentiments and States in this world.

So much about the playing of drums in case of males. I shall now describe that in case of females. The playing in case of superior females who are goddesses, will include mostly *vamgati kipi dhmeṭa prathi ghe*. And in case of queens it should include mostly *kathi kathi mathi do do khu khu*. In case of Brahmin women it should have *cam kitti, kitthi ghaṭa maṭa thi ghe*. In case of middling women who are courtezans, female artisans and actresses, the playing should include *gha khu khu ghikiṭa matthi kina toṇām gho*. For inferior women the playing should include *marathi kule keḍu khukhi khi* mostly. So much in brief about the playing in case of females.

In their special conditions, playing in similar conditions of males, should be performed. And from these the general *Vibhāvas* like fear, suffering, sorrow, anger etc. arise. Here also, there should be playing of drums in proper Mārgas which relate to Sentiments and States.

233. Moreover a person who plays drums after observing proper Jāti, Mārga and Prakāra in suitable Karaṇas and syllables, is the best player.

Now the interval-playings are Anuvaddha, Viprahārika Siddhi-grahaṇa and Paricchinna.

Ex. of the Anuvaddha playing is *kho khe ne khe ghe.*

Prahārita (= Viprahārita) at the conclusion or playing is *dhrāṃ draṃ kho kho.*

Siddhi [grahaṇa] also.

234. Siddhi [grahaṇa] should be played at the acquisition of wealth, forgetfulness, fatigue and at the tightening of clothes and ornaments.

This is Siddhi should take to proper Mārgas, and include Citra Karaṇas and consist of five or six Kalās.

It should also be played—

235. At the stopping of recitatives, at the pause coming in the wake of doing anything, at the falling of clothes or ornaments or in controlling the crown or the headgear,

The playing after the beginning of the Dhruvā, should be clear and should relate to all the drums and should include *dhuṃ dhuṃ dhuṃ lka* in the Vitasta Mārga.

In case of superior females there should be a playing in the Aḍḍitā Mārga, which is to include *ṇa ṇām kho khe naṇṇām* In case of inferior females there should be playing suited to Khañja Natkuṭa Dhruvā, and should include *saṃ ke te kiṭi viṇṇāṃ*. In other conditions these should be reduced by a half.

Now about the playing of drums in the Prāsādikī and Prāveśikī, Ākṣepikī and Āvakṛṣta [Dhruvās].

The playing in the Prāsādikī [Dhruvā] should be with Sama Pāṇi and is to be divided into Karaṇas. While this is in a quick tempo the playing should be with the Upari Pāṇi in the Citra Karaṇa.

And in the Sthita (slow) tempo * * * *

In the Avakṛṣṭā Dhruvā in the Aḍḍita Mārga there should be Ardha-sannipāta.

236. Thus there should be playing of drums in walking and other movements at the time of Prāsādikī and Antarā Dhruvās.

237. As a change, one song without any playing of drums should be sung, and at the end of the Sannipāta, the drums should be taken up for playing.

In the quick and slow tempos there should be strokes *ta ṣa ṣa.* In the Aḍḍita Dhruvā *ṇa de de de de de kho kho kha* and in the Khañja and Naṭkuṭa Dhruvās *ṇa ṇaṇṇā vu vu ṇā ṇā kho ṇā ṇṇā de de de de kho kho kho kha.*

Now the Udghātya [playing].

238. The playing which is performed at the time of excess of hurry or joy or surprise, excitement or sorrow or at the time of receiving a gift, is called Udghātya.

Now I shall speak of the closure (lit. release) [of playing]. It is of two kinds : Saṃhanana and Saṃsaraṇa. Now closure at the Uddhata[1] and the quick Anubandha[2] should include *ghettāṃ kikiṭi datta kettikiṃ godo ghaghe do gha ṭe gho ghe yado.*

Now the closure of the Khañja-Natkuṭa ; it should include *dhaṃ drāṃ dhaṃ drām takitām takitām gududhe.*

The closure of the same in the slow tempo should include *dhe dham dheṭa maṭadhe ghe chimaṭam kaṇṭachi maṭachi harmāka dīdhiṭi*

The closure of the Aḍḍitā Dhruvā is *kinta kintām.* The closure of the same in the slow tempo should include *ghatatām* In the Avakṛṣṭā it should be *vavotā.*

239. These are the beginning and the closure of Dhruvās of Niṣkrāma (exit), Praveśa (entrance), Ākṣepikī and Antarā classes.

The player of drums should strive in this way with a knowledge of the Tāla, time and the notes.

On this there are the following couplets :

(238) [1]This has not been explained before,
[2]Ibid,

Faults of a Drummer

240. The wise say that a player of drums, who does not know about the Tāla, [proper] occasion and the Śāstra about it, is merely 'a striker of hides' (*carma-ghātaka*).

241. The producer should apply the playing of drums according to these rules. Next I shall speak about the characteristics of drums.

Characteristics of Drums

242. Three are the shapes of Mṛdaṅgas. In shape they are like myrobalan, barley and cow's tail.

243. The Aṅkī or Āṅkika is like a myrobalan. and the Ūrdhvaka is like a barley, and the Āliṅgya resemble's a cow's tail.

244. The Mṛdaṅga and the Āṅkike should be three Tālas[1] and a half long, and their face should be twelve fingers [in diametre].

245. And the Ūrdhvaka should be four Tālas long and its face should be fourteen fingers [in diametre].

246. The Āliṅgya should be made three Tālas long and its face eight fingers [in diametre].

247. The Paṇava should be made sixteen fingers long and its middle should be thin, and faces should be eight and five fingers [in diametre].

248. Its lips (i.e. rims) should be made half of a finger [in thickness], and its middle should be hollow and four fingers [in diametre].

249-250. The Dardara should be like a bell sixteen fingers [in diametre]. Its face should be that of Ghaṭa and should be twelve fingers [in diametre], and have a fat lip on all sides.

Characteristics of the best Hides

250-251. Next I shall speak of the best characteristics of hides. These should not be old, torn, pecked by crows, covered with the least fat, soiled by smoke or fire.

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(244) [1]For the measurement of Tāla see the note on III. 21.

252-253. Cow's hide which is free from these six blemishes, and the face of which is like blossoms in colour, or is white like snow or Kunda flowers, and glossy and free from flesh and is fresh, is good.

253-254. After procuring such hides with hairs on them, an intelligent person should soak them in water for a night and then take them out.

On the making of Drums

254-255. Then one should bind and fix to drums the small round cuttings (*candraka*) of this, after rubbing these well with cleansed cowdungs.

255-256. In these round cuttings [fixed to drums] one should make Puṣpāvarta of three layers (*trivarti*), and a Parikara named Kakṣā, and a Svastika in its neck (*grīvā*).[1]

One should make three hundred akṣaras by drums.

257. (*This couplet is corrupt and untranslatable*).

Applying Rohana to Drums

258-259. This rule is applicable to all the Āṅkikas. But one should not apply to Mṛdaṅgas, a Rohaṇa consisting of sesamum paste mixed with cow's ghee and oil.

Ceremony of Installing Drums

259-260. After binding the Āṅkika, Āliṅgya and Ūrdhvaka [with strings] in this manner, these should be placed on the ground after worshipping the gods.

260-263. Under the asterism of Citrā or Hastā during an auspicious day of the Śuklapakṣa, a well-born master of [dramatic arts] who is free from passions, is an expert in playing solid instruments, and who knows the theory of songs, has a sweet temper, has his sense-organs under control, has fasted and cut his hairs short, and has worn white clothes, and has taken strong vow, should make three Maṇḍalas[1] with cowdung free from bad smell, and assign these three to Brahman, Śaṅkara (Śiva) and Viṣṇu.

(255-256) [1]The terms used here are not clear.

(260-263) [1]*Maṇḍala* = circular space.

263-264. First of all he should place the Āliṅgya in the Maṇḍala of Brahman, and the Ūrdhvaka should be placed in the second Maṇḍala named after Rudra. And the Utsaṅgika (Āṅkika) should be put across the Maṇḍala of Viṣṇu.

265. To the Āliṅgya he should make an offering consisting of honey mixed with Pāyasa accompanied by various kinds of flower.

266-267. To the Āṅkika an offering of Apūpa and Locikā should be given. And next should be made all the offerings, to the Ūrdhvaka in a Svastika together with Locikā, Apūpa, Pinda and Keṇḍarika (?).

267-268. This offering should be decorated wilh Dhustura, Karavīra and other flowers, and the offering should also be carefully made of blood together with red cloch.

268-269. To the Āṅkika which is on the Vaiṣṇava Maṇḍala surrounded by all the Bīja[mantra], one should place an offering together with garlands, clothes and unguents of yellow colour, and Pāyasa and. Caru of various kinds.

269-270. After making the Brahmins utter Svasti on paying them Daksiṇā previously, and after worshipping the Gandharvas [one should play drums].

270-271. Then the Paṇava should be bound on all sides with well-prepared strings. And then the Puṣkarikās should be covered with hide. In this way Mṛdaṅgas, Paṇavas and Dardura are to be made.

272-274. I shall [now] speak of the gods of these [instruments]. Vajrekṣaṇa, Śaṅkukarṇa and Mahāgrāmaṇī are said to be gods of Murajas (drums). Mṛdaṅgas are so called because of being made of *mṛt* (earth), and they are called Bhāṇḍas because they *bhramayati* (move about) Murajas are so called because they are placed in an upright position (*ūrdhvakaraṇa*), and they are called Ātodya because of relating to *todanā* (striking).

274-275. Rules of Bhāṇḍas have been given. Now the rules of Paṇava are being described. 'Dāru' is so called

because of *dārayati* (one splits it up). And from the same Dardara originates.

275-276. After seeing that the Mṛdaṅgas, Paṇavas and Dardaras have been made, the great sage [Svāti] brought about a similarity of their notes with those of clouds.

276-279. The high sounding cloud named Vidyujjihva gave note to Vāma[ka], the great cloud named Airāvaṇa to Ūrdhvaka, the rain-cloud named Taḍit to Āliṅgya, the Puṣkara cloud to the Dakṣiṇa, and Kokila to the Vāma[ka] and (the cloud named) Nandi to the drum named Āliṅgya and the cloud name Siddhi to Āṅkika and Piṅgala to Āliṅgya.

279-280. Those who want Success [of performances] should make to these clouds, offerings which are dear to spirits (*bhūta*).

After worshipping these gods one should produce a dramatic spectacle (*prekṣā*) in the stage.

The Mṛdaṅga should be placed in a heap of dried cowdung.

281-282. One[1] should then perform the regular Śānti rites with the Ātodyas and Paṇavas brought out by the dancer.

282-283. In the performance of the ten kinds of play (*daśarūpa*) four Paṇavas should be used, and a similar number of Ātodyas are also to be played in different situations [in those plays].

283-284. The Mṛdaṅga, Paṇava and Dardara are to be played in the Nāṭaka, Prakaraṇa, Vīthī, Bhāṇa and Ḍima.

These are the characteristics of Mṛdaṅgas that should be known by wise [producers].

Characteristics of Upahastas

285-286. I shall now speak of characteristics of Upahastas. These are five viz. Kartarī, Samahasta, Hastapāṇi, Vartanā and Daṇḍahasta.

286-287. The movement of the forefinger and the thumb of the two hands by letting them fall one after another is called Kartarī.

(281-282) [1]The preceding verse is corrupt.

287-288. The serial falling in the same Tāla of the two halves of the two palms [on the face of the drum] is called Samahasta.

288-289. The clear falling of the back [of the palm] and the fingers of the left hand, and the falling once of the right [palm], is called Pāṇitraya.

289-290. The four [strokes] when the right hand falls first and the left hand afterwards, are called Vartanā, because they occur by turns.

290-291. When one taking with strikes by the right hand after beginning the stroke with the left hand, the serial strokes are called Daṇḍahasta.

291-292. The four qualities of all these hands are eleganco, switftness, variety and firmness. These are what I had to say about the characteristics of hands.

Characteristics of Good Drummers

263-294. I shall next speak of the characteristics of a [good] player of drums. He who is an expert in songs, playing of instruments, Kalā, tempo, and who knows how to begin a song, to bring it to a finish, and has a mimble hand [in playing] and knows about the various Pāṇis, and [general] rules of the Success, and is an expert in singing Dhruvās, and who practises Kalās, and has a pleasing hand [in playing instruments], power of concentration, and who can produce pleasing Mārjanā and is strong [in body], and regular in his physical and intellectual habits, and is an accomplished [artist], is called the best player [of drums].

Qualities of a good player of the Mṛdaṅga

295-296. One who knows how to give proper plastering to drums and has undergone laborious training in the four Mārgās, has earned success of all kinds, has no defect of limbs, has practised all the Karaṇas well, and knows songs in the Sama (?) and knows many kinds of Grahas and knows how to perform good music, is called a good player of the Mṛdaṅga, because of his various qualities [mentioned above].

Qualities of a good player of the Paṇava

297. He who is unerring, expert in the use of hands and in observing time and in covering faults of performance, and well-practised in playing Karaṇas, is an expert player of Paṇava due to the qualities [mentioned].

298. The player of the Dardara, who is firm, clever [in his art], swift, nimble, knows all the rules of playing and knows to play other instruments as well, is praised [by all].

General Rules of Drumming

299. After observing the performance of all kinds of plays, the playing of drums has been described after considering the taste of all men. That which has not been mentioned should be devised by good [producers] after considering the Mārga and the Jāti [of songs].

Qualities of the Mṛdaṅga

300. The playings of Mṛdaṅgas in which strokes are distinct, clear, well-divided, loud though controlled, and adheres to the palm, and includes the three Mārjanās, and is full of combination of pleasing notes, is mentioned for its quality.

Indispensability of Drums in a Performance

301. One should first of all bestow care on the playing [of drums]. For this playing has been called the basis (lit. bed) of the dramatic performance. This playing and the songs being well-performed the production of plays do not run any risk.

Here ends the Chapter XXXIII of Bharata's Nāṭyaśāstra, which treats of Covered Instruments.

CHAPTER THIRTYFOUR

TYPES OF CHARACTER

1. I shall next speak of the salient features of characters, and of all the four kinds of Heroes in their essential aspect.

Three Types of Character in a Play

2-3. Characters male and female [in a play], are in general of three types : superior, middling and inferior.

A Superior Male Character

3-4. [A man] who has controlled his senses, is wise, skilled[1] in various arts and crafts (*śilpa*), honest, expert in enjoyment,[2] brings consolation to the poor, is versed in different Śāstras, grave, liberal, patient and munificent, is to be known as a 'superior' (*uttama*) [male][3] character.

A Middling Male Character

4-5. [A man] who is an expert in the manners of people, proficient[1] in arts and crafts as well as in Śāstras,

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(3-4) [1]See note 1 on 4-5 below.

[2]The text here is corrupt, The reading *bhogadakṣā* is suggested on the assumption that a superior male character controlling his senses should not invariably be an ascetic, and he should be disposed to enjoy life legitimately.

[3]As female characters have been treated of below, this and the two following passages relate to male characters.

(4-5) [1]If should be noticed that a superior male character should be skilled in various arts and crafts, while a middling male character should be proficient in these. The purpose of this distinction seems to be significant. A superior character should have knowledge of arts and crafts as an accomplishment, while the middling character should be capable of making a professional use of these for earning a livelihood. Saṃvāhaka ((Mṛcch. II) who is a middling character, seems to support this view. About his practising massage, he says : Madam, I learnt it as an art. It has now become my profession (*ajjae kaleti sikkhidā, ājīviā dāṇiṃ saṃvuttā*).

has wisdom, sweetness [of manners], is to be known as a 'middling' (*madhyama*) [male] character.

Inferior Male Characters

6-9. [Men] who are harsh in words, ill-mannered, low-spirited, criminally disposed,[1] irascible and violent, can kill friends, can kill anyone by torturing,[2] are prone to engage himself in useless things, speak very little, are mean, haughty in words, ungrateful, indolent, expert in insulting honoured persons, covetous of women, fond of quarrel, treacherous, doers of evil deeds, stealers of others' properties, are to be known as 'inferior' (*adhama*) [male] characters. These are the three classes of male character according to their nature.

A Superior Female Character

10-12. I shall now speak in due order of female characters. A woman who has a tender nature, is not fickle, speaks smilingly, is free from cruelty, attentive to words of her superiors, bashful, good-mannered, has natural beauty, nobility and such other qualities, and is grave and patient, is to be known as a 'superior' [female] character.

A Middling Female Character

12-13. A woman who does not possess these qualities to a great extent and always, and has some faults mixed with them, is to be known as a 'middling' [female] character.

An Inferior Female Character

13-14. An 'inferior' female character is to be known in brief from an inferior male character.

A Character of Mixed Nature

14-16. Maid servants and the like are characters of mixed nature. A hermaphrodite is also a mixed character, but of the inferior kind. O the best of Brahmins, the Śakāra[1] and the Viṭa[2] and others [like them] in a drama, are also to be known as characters of mixed nature.

(6-9) [1]*Śalyabuddhika.* [2]*Citraghātaka.*

(14-16) [1]See XXXV. 78 [2]See XXXV. 77.

So much about the characters which may be male, female or hermaphrodite.

Four Classes of Hero

17-18. I shall now describe their classes according to their conduct. Among these, Heroes (*nāyaka*) are known to be of four classes, and they belong to the superior and the middling types and have various characteristics.

18-19. The Hero is described as being of four kinds : the self-controlled and vehement (*dhīroddhata*), the self-controlled and light-hearted (*dhīralalita*), the self-controlled and exalted (*dhīrodātta*) and self-controlled and calm (*dhīrapraśānta*).

19-21. Gods are self-controlled and vehement, kings are self-controlled and light-hearted, ministers are self-controlled and exalted, and Brahmins and merchants are self-controlled and calm Heroes.

The Four Classes of Jesters

21-22. To these again belong the four classes of Jesters. They are Sannyāsins, Brahmins, other twice-born castes and disciples, in cases respectively of gods, kings, ministers (*amātya*) and Brahmins.[1]

These should be friends during [the Heroe's] separation [from the beloved one], and experts in conversation.

The Hero

23. In case of many male characters in a play, one who being in misfortune or distress, ultimately attains elevation, is called the Hero.

24. And when there are more than one of such description, one whose misfortune and elevation are prominent, should be called the Hero.

Four Classes of Heroine

25-27. These [four] are always Heroes in dramatic works (lit. poetical compositions). I shall now speak of Heroines who [also] are of four classes : a goddess, a queen, a

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(21-22) [1]The text here has been emended with the help of the ND. (168b). See also BhP. (pp. 281-282).

woman of high family, and a courtezan. These according to their characteristics, are of various kinds, such as self-controlled (*dhīrā*), light-hearted (*lalitā*), exalted (*udāttā*) and modest (*nibhṛtā*).

27-28. Goddesses and king's women possess all these qualities. Women of high family, are exalted and modest, while a courtezan and a crafts-woman may be exalted and light-hearted.

Two Classes of Employment for Characters

29-30. The characters [in a play] have two kinds of of employment: external (*bāhya*) and internal (*ābhayantara*). I shall now speak of their characteristics.

[The character] which has dealings with the king, is an internal employee, and one who has dealings with the [people] outside, is an external employee.

Female Inmates of the Harem

31-34. I shall now describe the classes and functions of women[1] who have dealings with the king. They are the chief queen (*mahādevī*), other queens (*devī*), other highborn wives (*svāminī*), ordinary wives (*sthāyinī*),[2] concubines (*bhoginī*), craftswomen (*śilpakāriṇī*), actresses (*nāṭakīyā*),[3] dancers (*nartakī*), maids in constant attendance (*anucārikā*), maids of special work (*paricārikā*), maids in constant movement (*sañcārikā*), maids for running errands (*preṣaṇa-cārikā*), Mahattarīs (matrons), Pratihārīs (ushers) and maidens (*kumārī*) and Sthavirās (old dames) and Āyuktikās (female overseers).

The Chief Queen

35-37. The chief queen is one who has been consecrated on her head, is of high birth and character, possessed

(31-34) [1]This gives us a very good glimpse of the royal harem in ancient India.

[2]This passage shows that a king in ancient India, had a large number of wives. According to a Ceylon tradition, the king Bindusāra had sixteen wives. In Svapna. (VI. 9) Udayana refers to his mother-in-law Mahāsena's chief queen as *ṣoḍaśāntaḥpurajyeṣṭhā* (being at the head of the sixteen wives).

[3]Cf. Pali *nāṭakitthī*.

of accomplishments, advanced in age, indifferent [to her rivals][1], free from anger and malice, and who [fully] understands the king's character, shares equally his joys and sorrows, is always engaged in propitiatory rites for the good of the [royal] husband, and is calm, affectionate, patient, and benevolent to the inmates of the harem

Other Queens

38-39. Those [wives of the king] who have all these qualities except that they are denied proper consecration, and who are proud and of royal descent, are eager for enjoying affection, are pure and always brilliantly dressed, jealous of their rivals,[1] and maddened on account of their young age and [many other] qualities, are called queens (*devī*).

Other Highborn Wives

40-41. Daughters of generals, or ministers or of other employees when they (i.e. their daughters) are elevated by the king through bestowal of affection and honour, and become his favourite due to good manners and physical charm, and attain importance through their own merits, are known as highborn wives (*svāminī*).

Ordinary Wives

42-43. Ordinary wives of a king are those who have physical charm and young age, is violent [in sexual acts], full of amorous gestures and movements, expert in the enjoyment of love, jealous of rivals, [always] alert and ready [to act], free from indolence and cruelty, and capable of showing honours to person according to their status.

Concubines

44-45. Concubines of the king are women who are honest (*dakṣā*) and clear [in their dealings], exalted, always brilliant with their scents and garlands, and who follow the wishes of the king and are always devoid of jealousy,

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(38-39) [1]Bhāsa seems to disregard this rule. For Padmāvatī has no jealousy against Vāsavadattā (see Svapna.).

are well-behaved, demand no honour, are gentle [in manners] and not very vain, and are sober, humble, and forbearing.

Craftswomen

46-47. Those women who are conversant with various arts and skilled in different crafts, know different branches of the art of perfume-making, are skilled in different modes of painting, know all about the comfort of beds, seats and vehicles, and are sweet, clever, honest (*dakṣā*), agreeable (*citrā*), clear [in their dealings], gentle, and humble, are to be known as crafts-women (*śilpa-kārikā*).

Actresses

48-51. Women who have physical beauty, good qualities, generosity, feminine charm, patience, and good manners, and who possess soft, sweet and charming voice, and varying notes in her throat, and who are experts in the representation of Passion (*helā*), and Feeling (*bhāva*), know well of representation of the Temperament (*sattva*), have sweetness of manners, are skilled in playing musical instruments, have a knowledge of notes, Tāla and Yati, and are associated with the master [of the] dramatic art, clever, skilled in acting, capable of using reasoning positive and negative (*ūhāpoha*), and have youthful age with beauty, are known as actresses (*nāṭakīyā*).[1]

Dancers

51-54. Women who have [beautiful] limbs, are conversant with the sixtyfour arts and crafts (*kalā*), are clever, courteous in behaviour, free from female diseases, always bold, free from indolence, inured to hard work, capable of practising various arts and crafts, skilled in dancing and

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(48-51) [1]Perhaps for the personal safety of the king, male actors were not admitted in the theatre attached to the royal harem. The Bṛhatkathā-śloka-saṃgraha (II. 32, ed. Lacôte) testifies to the antiquity of this practice. In the palaces of the king of Cambodia and of some Sultans of Indonesia too, women only are engaged to produce plays. See Santidev Ghosh, Jāvā-O-Bālir Nṛtya-gīt (*Bengali*) Calcutta, 1952 p. 11.

songs, who excel by their beauty, youthfulness, brilliance and other qualities all other women standing by, are known as female dancers (*nartakī*).

Maids in Constant Attendance

54-55. Women who do not under any condition leave the king, are maids in constant attendance (*anucārikā*).

Maids of Special Work

55-57. Those women who are employed for looking after the umbrella, bed, and seat as well as for fanning and massaging him, and applying scent to his body and [assisting him] in his toilet, and his wearing of ornaments, and garlands, are known as maids of special work (*paricārikā*).

Maids in Constant Move

57-59. Those women who [always] roam about in different parts [of the palace], gardens, temples, pleasure pavillions, and strike the bell indicating the Yāmas,[1] and those who having these characteristics are precluded by the playwrights from [sexual] enjoyment,[2] are called maids in constant move (*saṃcārikā*).

Errand Girls

59-60. Women who are employed by the king in secret missions connected with his love-affairs, and are often to be sent [in some such work], are to be known as errand-girls (*preṣaṇa-cārikā*).

Mahattarīs

60-61. Women who, for the protection of the entire harem and for [the king's] prosperity, take pleasure in singing hymns [to gods], and in performing auspicious ceremonies, are known as Mahattarīs (matrons).

(55-57) [1]In Vikram. (V. 3. 1.) a Yavanī brings the king his bow. She was indeed a *paricārikā*. But her Yavana origin is not mentioned in the NŚ.

(57-59) [1]Yāma = one eighth part of the day, three hours.

[2]That is, they should not be personally implicated in love-affairs.

Pratīhārīs

61-62. Women who lay before the king any business related to various affairs [of the state] such as treaty, war and the like, are called Pratihārīs (usher).

Maidens

62-63. Girls who have no experience of love's enjoyment (*rati-saṃbhoga*), and are quiet, devoid of rashness, modest, and bashful, are said to be maidens (*kumārī*).[1]

Old Dames

63-64. Women who know the manners of departed kings, and have been honoured by them, and who know the character of all [the members of the harem] are said to be old dames (*vṛddhā*).

Āyuktikās

64-66. Women who are in charge of stores, weapons,[1] and fruits, roots and grains, who examine the food [cooked for the king], and are in charge of [lit. thinkers of] scents, ornaments and garlands and clothes [he is to use], and who are employed for various [other] purposes, are called Āyuktīkās (female overseer).[2] These in brief are the different classes women of the [royal] harem.

Other Women Employees in the Harem

67. I shall now speak of the characteristics of the remaining characters who are employed in some duty or special work [in the harem].

68-70. Those who are not rash, restless, covetous and cruel in mind, and are quiet, forgiving, satisfied, and have controlled anger and have conquered the senses, have no passion, are modest and free from female diseases, attached and devoted [to the king] and have come from different parts of the state, and have no womanly infatuation, should be employed in the palace of a king.

(62-63) [1]Ex. Vasulakṣmī (Vasulacchī) in the Mālavi.

(64-65) [1]See above note 1 on 55-57. Kālidāsa seems to ignore this functionary of the harem.

[2]Cf. *Yuta* (= *Yukta*) in Asoka's Girnar Rock III. Āyuktikā may be his female counterpart in the royal harem.

Other Inmates of the Harem

70-73. The hermaphrodite who is a character of the third class, should be employed in a royal household for moving about in the harem. And Snātakas,[1] Kañcukīyas,[2] Varṣadharas,[3] Aupasthāyika-nirmuṇḍas,[4] are to be placed in different parts of the harem. Persons who are eunuchs or are devoid of sexual function, should always be made the inmates of the harem in a Nāṭaka.

The Snātaka

73-74. A Snātaka[1] with polished manners, should be made the warden of the gate (*dvāstha*).[2] Old Brāhmins who are clever and free from sexual of passion, should always be employed by the king for various needs of queens.

The Kañcukīyas etc.

75-78. Those who have learning, truthfulness, are free from sexual passion, and have deep knowledge and wisdom, are known as Kañcukīyas.[1] The king should employ them in business connected with polity. And the Varṣadharas should be employed in errands relating to love-affairs. And the Aupasthāyika-nirmuṇḍas are to be employed in escorting women, and in guarding maidens and girls. In bestowing honour to women the king should employ the maids in constant attendance.

The Nāṭakīyā

78-79. Women in the royal harem who attend all the movements of the king, should be employed, when they are

(70-73) [1]See below note 1 on 73-74.
[2]See below note 1 on 75-78. [3]See below note 1 on 78-80.
[4]See below note 1 on 80-81.

(73-74) [1]From later dramas the Snātaka disappears altogether. Was Puṣyamitra described by S. Lévi as 'a mayor of the palace,' a Snātaka?

[2]According to the AŚ of Kauṭilya, *dauvārika* was important officer of high rank and not a simple door-keeper of the ordinary menial type. See AŚ. I. 2. 8.

(75-78) [1]See note 1 on XIII. 112-113. Bhāsa has 'Kāñcukīya.'

proficient in performing all classes of dance, in the [royal] theatre under the authority of the harem.[1]

The Varṣadharas

79-80. Persons of poor vitality, who are clever and are hermaphrodites and have feminine nature, but have not been defective from birth, are called Varṣadharas.[1]

The Nirmuṇḍas

80-81. Persons who are hermaphrodites, but have no of womanly nature and have no sexual knowledge, are called Nirmuṇḍas.[1]

These are the eighteen kinds of inmates of the [royal] harem described by me.

External Persons

82-83. I shall next speak of persons who move about in public.

They are : the king, the leader of the army (*senāpati*), the chaplain (*purodhas*), ministers (*mantrin*),[1] secretaries (*saciva*).[2] judges (*prāḍvivāka*), wardens of princes (*kumārādhikṛta*)[3] and many other members of the king's court (*sabhāstāra*). I shall

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(78-79) [1]See above 48-51 and the note on the word *nāṭakīyā*. It is not clear why the *nāṭakīyā* has been described over again and differently.

(79-80) [1]The word *varṣadhara* often wrongly read as *varṣavara* literally means 'one whose seminal discharge has been arrested.'

(80-81) [1]*Nirmuṇḍa* or *aupasthāyika-nirmuṇḍa* probably meant one who had the head (*muṇḍa*) of his *membrum virile* (*upastha*) cut off. The definition given here seems to have been due to a concoction when the real significance was lost sight of.

(82-83) [1]*Amātya* also has been used before to indicate a minister. But AŚ. (1. 8. 9.) distinguishes between *amātya* and *mantrin*. Kāmandakīya Nītisāra (VIII. 1) also does the same. According to the latter *amātya* seems to be identical with *saciva* (see IV. 25, 30, 31). According to Śukranīti *saciva, amātya* and *mantrin* are three different functionaries (See II. 94, 95 and 103). The Rudradāman inscription seems to distinguish between *mantrin* and *saciva*.

[2]*Saciva* as well as *amātya* originally meant secretary.

[3]*Kumārādhikṛta* probably is identical with the *Kumārādhyakṣa* of AŚ.

speak of their classes and characteristics. Please listen about them.

The King

84-88. The king should be intelligent, truthful, master of his senses, clever, and of good character, and he should possess a good memory, and be powerful, high-minded and pure, and he should be far-sighted, greatly energetic, grateful, skilled in using sweet words ; he should take a vow of protecting people and be an expert in the methods of [different] work, alert, without carelessness, and he should associate with old people, and be well-versed in the Arthaśāstra and the practice of various policies, a promoter of various arts and crafts, and an expert in the science of polity, and should have a liking for this, [Besides these] he should know his actual position, prosperity and its decline, and the weak points of his enemies, and [principles of] Dharma, and be free from evil habits.

The Leader of the Army

89-90. One who possesses a good character and truthfulness, and is always active (lit. has given up idleness), sweet-tongued, knows the rules regarding weakness of the enemy, and proper time for marching against him, has a knowledge of the Arthaśāstra and of everything about wealth, is devoted [to the king], honoured in his own clan, and has a knowledge about time and place, should be made a leader of the army, for these qualities of him.

The Chaplains and Ministers

91. Those who are high-born, intelligent, well-versed in Śruti and polity, fellow-countrymen [of the king], devoted [to him], free from guile (lit. pure) and followers of Dharma, should be chaplains and ministers, for these qualities of them.[1]

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(91) [1]B. reads the passage differently. In translation it is as follows: "Those who are high-born, intelligent, well-versed in various Śāstras, affectionate [to the king], incorruptible by enemies, not haughty, the compatriot [of the king], free from greed,

Secretaries

92-93. Those who are intelligent, versed in polity, powerful, sweet-tongued, conversant with the Arthaśāstra, and attached to the subjects and are followers of Dharma, should be always appointed by kings as secretaires (*amātya*).[1]

Judges

93-95. Those who know well about litigation, and the true nature of pecuniary transactions, are intelligent, and well-versed in many departments of knowledge, impartial, followers of Dharma, wise, able to discriminate between good and bad deeds, and are forbearing and self-controlled, and can control anger, are not haughty and have similar respect for all, should be placed in seats of justice as judges (*prāḍ-vivāka*).[1]

Wardens of Princes

95-97. Those who are alert, careful, always active (lit. free from indolence), inured to hard work, affectionate, forbearing, disciplined, impartial, skillful, well-versed in polity and in discipline, and who are masters of reasoning positive and negative, have knowledge of all the Śāstras and are not vitiated by passion and such other things, and who are hereditary servants of the king, and are attached to him, should be made wardens of princes,[1] because of their possessing these various qualities.

Courtiers

98. Members of the court (*sabhāstāra*)[1] should be appointed by practical people according to the views of

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disciplined, trust-worthy, and virtuous are to be made chaplains and ministers." The taking together of the chaplain and the minister probably shows that at one time the same person discharged the functions of the two.

(92-93) [1]See note 1 on 81-83 before.

(93-95) [1]The radical meaning of the term *prāḍvivāka* is one who decides a cause after questioning the parties.

(95-97) See in this connexion AŚ.

(98) [1]Vyāsa (*smṛti*) mentions *sabhāstāra* who should hold discourse about morals (*dharmavākya*) for the edification of those who

Bṛhaspati[2] after taking note of the [various] qualities of these (i.e. ministers etc.).

99. These are the characteristics of various characters. [in a play], that I was to say. I shall next speak of the characteristics of [persons suited to] various roles.

Here ends Chapter XXXIV of Bharata's Nāṭyaśāstra, which treats of the Types of Different Characters.

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are present [in the court]. In Mbh 4. 1. 24 however the *sabhāstāra* appears only as a courtier (*sabhya* Nīlakaṇṭha) who is particularly interested in gambling. Jolly, Hindu Law and Customs, pp. 287-288. Viṣṇudharmasūtra first speaks of the qualification of *sabhāsadas* who were probably the king's helpers in the administration of justice. N. C. Sengupta, Evolution of Ancient Indian Law, p. 46.

[2]That the author of the NŚ. like the authors of the AŚ. refers to Bṛhaspati, probably shows that they were not very widely separated in time. Vātsyāyana, Mbh. (Vanaparvan) and Bhāsa also refer to Bṛhaspati.

CHAPTER THIRTYFIVE

DISTRIBUTION OF ROLES

1. I shall now speak of the distribution of roles in a play or of the kinds of men by which different roles are to be represented.

General Principles of Distribution

2. After considering together their gait, speech and movement of limbs as well as their strength and nature, the experts are to employ actors to represent different roles [in a play].

3. Hence the selection of actors should be preceded by an enqury into their merits. The Director (lit. the master) will not feel difficulty in the choice [if such procedure is followed].

4. After ascertaining their natural aptitudes, he is to distribute roles to different actors.

The Role of gods

5-6. Persons who have all the limbs intact, well-formed and thick-set, who are full-grown (*vayo'nvita*), not fat or lean or tall or large, who have vivacity, pleasant voice and good appearance, should be employed to take up the role of gods.

The Role of Rākṣasas etc.

7-8. Persons who are fat, and have a large body and a voice like the peal of thunder (lit. cloud), furious looking eyes and naturally knit eyebrows, should be employed to take up the role of Rākṣasas, Dānavas and Daityas ; for the performance of male actors [should be] in conformity with their limbs and movements.

The Role of Kings

9-11. Actors of the best kind who have beautiful eyes, eyebrows, forehead, nose, lips, cheeks, face, neck, and every

other limbs beautiful, and who are tall, possessed of pleasant appearance, dignified gait, and are neither fat nor lean, and are well-behaved, wise and steady by nature, should be employed to represent the role of kings and princes (*kumāra*).

The Role of Army-leaders and Secretaries

12-13. Persons who have well-formed limbs, distinct speech, are neither tall nor fat, are heroic, have reasoning positive and negative, are brave, and eloquent and have presence of mind, should be employed to take up the role of army-leaders (*senāpati*) and secretaries (*amātya*).

The Role of the Kañcukīyas and the Śrotriyas

14. Persons who have brown eyes, long nose, and who are short or tall, should be employed in the role of Kañcukīyas and Śrotriyas.[1]

The Role of Minor Characters

15. In other cases too, similar dramatic convention has been prescribed ; roles should be assigned after considering the actors' age and physical condition.

16-17. [For example], persons[1] who are slow-moving, very dwarfish, hunch-backed, uncouth, odd-faced and fat, who have expressionless (lit. motionless) eyes, one eye blind, small chin and low nose, ugly raiments, evil nature, deformed body and who have marks of a slave, should be employed in the role of slaves.

The Role of Fatigued Persons

18. A person who is naturally thin, should be employed in a play to represent a tired person.

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(14) [1]The racial type indicated by this description probably shows that the K. and Ś. were of the Aryan descent.

(16-17) [1]From the general description given in this passage and the marks mentioned in particular, it appears that slaves were of non-Aryan descent. And Kauṭilya seems to support this view by saying that *āryasya na dāsa-bhāvaḥ* (an Aryan should not be enslaved). From this description it also appears that the slaves were at one time branded with marks.

The Role of a Person in Health

A fat person should be employed to represent a person without any disease.

Special Cases of Assigning Roles

19. If however such persons are not available, the Director (lit. the master) should exercise discretion to employ [some one] after a consideration of the latter's nature and movement as well as States [to be represented].

20. Such persons' natural movements whether good, bad or middling, should be regulated by contact with the Director (lit. the master), and then they will properly represent [all] the States.

21. In other cases too, similar dramatic convention has been prescribed, and roles should be assigned to persons after considering their native places (*deśa*) and costume (*veśa*).

The Role of a Character with Extra and Special Limbs

22-24. In case of characters which have many arms, many heads, and uncouth faces and faces of animals,including beasts of prey, asses, camels, horses and the like, the Director (lit. the master) should according to his direction have the masks (lit. them) made with clay, wood, lac and leather.[1]

The Entry of a Character

24. One should not enter the stage in his own natural appearance. His own body should be covered with paints and decorations.

The Result of Impersonation

25. In the production of a play, a person in his natural form of the body, should be employed [to assume a role] according to his age and costume.

The Method of Proper Impersonation

26-27. Just as a man who renounces his own nature together with his body and assumes another's nature by

(22-24) Details regarding this are given in XXIII.

entering into his body[1] so the wise actor thinking within himself that 'I am he' should represent the States of another person by speech, gait, gesture and other movements.

Three Kinds of Impersonation

28. Human characters as they are represented on the stage fall into three classes : natural (*anurūpā*), unnatural (*virūpā*) and imitative (*rūpānusāriṇī*).

The Natural Impersonation

29. When women impersonate female characters and men male characters, and their ages are similar to that of the characters represented, the impersonation is called 'natural' (*anurūpā*).

The Unnatural Impersonation

30. When a boy takes up the role of an old man or an old man takes up that of a boy and betrays his own nature in acting, the representation is called 'unnatural' (*virūpā*).

The Imitative Impersonation

31-32. When a man assumes a woman's character,[1] the impersonation is called imitative (*rūpānusāriṇī*) by the best actors. A woman also may assume if she likes, a man's role in actual practice. But an old and a young man should not try [to imitate] each other's manners.[2]

Special Suitability of Men and Women

33-34. Bold men who have heroism and strength, should be employed for recitatives, and women [should always be employed] for songs. Women's nature is suited mostly to songs and that of men to recitatives.[1] For women's voice is naturally sweet and that of men is forceful.

(26-27) [1]This is said on the assumption that a Yogin possessing miraculous powers could, according to his will, leave his own body and enter that of another when the latter was just dead. Śaṅkarācārya is said to have practised this kind of miracle.

(31-32) [1]In the Shakesperian stage young men took up the role of women. Ag. (p. 502) explains *bāliśa* as *virūpa* (ugly).

[2]This is due to an utter impossibility of successfully taking up of each other's role by old and young men.

(33-34) [1]See XXXII. 504 and the note, and also XXXII. 506.

35-36. Though men know the rules of singing in their traditional characteristics, their songs being devoid of sweetness, do not create beauty.

Whenever there is [any] merit in women's recitation and sweetness of voice in men, these are to be considered as being due to freaks (lit. inversion) of nature, and as such these should be [considered] ornaments.[1]

Women in Men's Roles

37. In temples,[1] palaces[2] and houses of army-leaders and other prominent persons, dramatic performances (*prayoga*) are mostly held by women in men's role.

Women's Special Merit

38. A delicate person's role is always to be taken up by women. Hence, in case of women as well as gods and men of delicate nature [women are to assume the roles].

39. [It is for this reason that] drama came to be established in heaven[1] through Rambhā, Urvaśī[2] and the like [nymphs]. And similar has been the case in king's harems in this world.

Training Women in Different Roles

40. Directors (lit. masters) should instruct women according to the Śāstras, but they should not themselves give coaching to women in learning their [feminine] roles.

41-42. But masculine (lit. depending on men) roles should be carefully directed by them.

As natural amorousness is observed in women, their naturally graceful limbs are easily accessible to Sauṣṭhava; and sportful nature[1] will be their additional qualities (lit. ornaments) [when they assume a male role].

(35-36) [1]See XXXII. 504.

(37) [1]*Devadāsīs* or 'maid-servants to gods' seem to have been not only dancers, but also actresses assuming male roles also.

[2]For the reason of women assuming male roles see above notes on 33-34.

(39) [1]Cf. Vikram III. (*Viṣkambhaka*). [2]See below XXXVI. 60.

(41-42) [1]The sportful nature belongs naturally to males.

Result of Proper Assignment of Roles

43. When actors and characters in a play have similar conditions and behaviour, and have natural limbs and organs (*karaṇa*), they will embellish a dramatic performance.

44. Want of fatigue in dance and music, is always a quality of women, and a dramatic production partly attains its sweetness and partly its strength due to this.

45. A woman who is an adept in the practice of love, and is an expert in [representing] love-affairs, eppears through her graceful acting on the stage, like a creeper full of various charms, on account of its [many] flowers.[1]

46. Hence [a Director] should always bestow undivided attention to women's exercise (*yogyā*) [in dance and music], for without this, the States, Sentiments, the Sauṣṭhava cannot be produced by them in the least.[1]

Types of Dramatic Production

47. The production of a drama which includes many States and Sentiments, is of two kinds : delicate (*sukumāra*) and energetic (*āviddha*).

The Delicate Type of Production

48. Nāṭaka[1], Prakaraṇa, Bhāṇa, Vīthī and Aṅka[2] are to be known of the delicate type. For they depend on human beings.

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(45) [1]It seems that boys also had to represent women's character in the ancient Hindu theatre (see the Prastāvanā to Mālatī). And this shows the benefit of engaging actresses. Employment of boys in women's role was considerably a handicap in depicting female characters in the Shakesperian stage. On this see "Shakespeare's Dramatic Art" in Companion to Shakespeare Studies, Cambridge, 1946, p. 54.

(46) [1]This probably stresses on the importance of repeated rehearsal.

(48) [1]For a definition of this and the following types of play see XX. 10-11ff. 48ff, 107-108ff, 112-113ff, 94ff.

[2]It is called Utsṛṣṭikāṅka also. See XX- 93.

49. This delicate type of production is pleasing to kings. Hence plays of this class including the Erotic Sentiment, should be produced by women.[1]

50. The play in which there occur violent fighting, great speed [of movement], and much excitement, should not be enacted by females, but by males.

51-52. If a play includes ordinary (lit. not exalted) incidents and no hurried or violent movement of limbs, and requires an observance of proper tempo, Tāla, Kalā and regulated utterance of syllables, and clearly divided words and has plenty of desired Sentiments, it should be produced by women.[1]

Ths Energetic Type of Production

53-54. The play which requires energetic (*āviddha*) type of Aṅgahāras to represent cutting, piercing, and fighting, and includes [a representation of] the use of magic and thaumaturgy as well as artificial objects and costumes, and has among its *dramatis personae* many males and a small number of females who are of quiet nature, and mostly the Grand and the Energetic Styles applied in its production, is of the energetic type.

55-56. Ḍima, Samavakāra, Vyāyoga and Īhāmṛga are known to be plays of the energetic of type by producers.

Production of plays of this kind, should be made by [an impersonation of] gods, Dānavas and Rākṣasas.

56. Thus one should assign different roles in the production of a play. Next I shall speak how a play attains excellence due to costumes and make-up.

The Typical Impersonation of a King

57-59. How are the qualities of a king to be represented by an actor who has a few wearing apparels ? In this connection it has been said that when dramatic conventions have

(49) [1]An instance of such a play occurs in Priyadarśikā. Act III.

(51-52) [1]This probably shows that the Nāṭaka etc. mentioned in 48 above, being plays of ballet-type were better suited to be produced by women.

come into vogue I have made plays furnished with all these (i. e. conventions).

In them (i. e. plays) the actor (*naṭa*) covered with paint, and decorated with ornaments, reveal the signs of kingship when he assumes a grave and dignified attitude, and then he alone becomes, as it were, a refuge of the seven great divisions (*saptadvīpa*) of the world.

60-61. He should move his limbs only after he has been covered with paints. And trimmed according to the discretion of the Director and having the Sauṣṭhava of limbs, the actor becomes like a king, and [thus trimmed] the king also will be [very much] like an actor.[1]

61-63. Just as an actor is, so is the king and just as a king is, so is the actor.[1] The two will represent their States by similar deportments and Sauṣṭhava of limbs.

Just as by properly carrying out the instruction of the Director, the actor illumines the stage, similarly the king also will always be naturally brilliant.

His followers will be like that of divine personages.[2] In a play they are to be introduced with proper costume, language and age.

64. The producer should let the actor have the natural appearance of a character [by giving him suitable costume] and by associating him with suitable age through [proper] make-up.

65. Thus one should make a selection of persons for representing kingly manners. I shall next speak of the qualities of a Director (*sūtradhāra*).

(60-61) [1]This is a very clever statement. The king though he is nothing but an ordinary human being, often assumes consciously or unconciously an extraordinary appearance. The story goes that Napoleon sought the guidance of a contemporary actor of repute before taking up the imperial crown.

(61-63) [1]See the note above.

[2]This was because the king was a incarnation of God or gods.

Characteristics of a Director

In this connection I shall speak of the qualities of a Director. First of all, he should possess knowledge of characteristics [of everything concerning the theatre], desirable refinement of speech, knowledge of the rules of Tāla and theory of notes and instruments [in general].[1]

66-71. One who is an expert in playing the four kinds of musical instrument, has various practical experience, is conversant with the practices of various religious sects, and with polity and the science of wealth (*arthaśāstra*) and the manners of courtezans and *ars amatoria*, and knows the various conventional Gaits and movements, thoroughly understands all the Sentiments and the States, and is an expert in producing plays, acquainted with all arts and crafts, with words and the rules of prosody, and proficient in all the Śāstras, the science of stars and planets, and the working of the human body, knows the extent of the earth, its continents, devisions, and mountains and people inhabiting them, and the customs these have, and the names of descendants of royal lines, and who listens about acts prescribed in Śāstras, can understand the same, and puts them into practice after understanding them, and gives instructions in the same, should be made a teacher and Director.

Natural Qualities of a Director

72-74. Now listen to me speaking about the natural qualities [which he should possess]. He should be possessed of memory and intelligence, and should be patient, liberal, firm in his words, poetical, free from any disease, sweet [in

(65) [1]This and the two following passages (66-71, 72-74) show that the Hindus had very advanced ideas about of the responsibilities of a Director. Like his modern counterpart the *regisseur* (or ('producer" as he is called in England) he was required to be an expert not only as regards acting but in all those arts which together constitute a performance. The Komisarjevsky, The Theatre, London, 1935, p. 15. Thus so many varied qualities were required to ensure his fitness.

his manners], forbearing, self-possessed, sweet-tongued, free from anger, truthful, impartial, honest, and free from greed for praise.[1]

Cheracteristics of an Assistant of the Director

74-75. A person of the middling type who has slightly less number of qualities than that the Director is to pessess, should be known as an Assistant (*pāripārśvika*) of the Director.

Characteristics of an Actor

75-76. An actor (*naṭa*) should be lively (lit. bright), possessed of a good physique, acquainted with [theatrical) accessories and their uses, possessed of intelligence, conversant with the rules [of the theoretical practice], and expert in his own work.

Characteristics of a Parasite

76-77. Possessing all the qualities which the Director is to have with regard to the theatrical production, the Parasite (*viṭa*) should be an expert in dealing with courtezans, sweet [in his words], impartial, poetic, proficient in the meaning of the Śāstras and in the knowledge of courtezans, capable seeing the positive and the negative side of any argument, and eloquent and clever.

Characteristics of the Śakāra

78. The Śakāra[1] is one who wears gaudy (lit. brilliant)

(72-74) [1]The "greed for praise" probably means a hankering after uncritical praise which may come from the multitude. This surely stands in the way of a first-rate artistic production.

(78) [1]Western scholars are sometime inclined to connect this character with the Śakas (Keith, Skt. Drama, p. 69). But Śakāra as described in DR (ii 42) and SD. (81) is nothing but the lowborn brother of a royal concubine. Naturally he bragged about his relationship with the king and was laughed at by people. Hence the term *śyālaka* gradually acquired a pejorative sense, and in NIA it has become *śālā* (a term of abuse). So people had to refer to him him euphemistically as *Śa-kāra* which means the fellow named with an initial *ś*. If the author of the NŚ. has not given such a definition, it was probably due to actual Śakāras being still available at his time he prudently remained silent about their anomalous social position.

clothes and ornaments and grows angry without adequate reason and gets pacified likewise, and who is an inferior character and speaks Māgadhī[2] and has manifold changes [in his conduct].

Characteristics of the Jester

79. The Jester (*vidūṣaka*) should be dwarfish, should possess big teeth, and be hunch-backed, double-tongued[1] bald-headed and tawny-eyed.

Characteristics of a Servant

80. A servant (*ceṭa*) be should be fond of quarrel,[1] garrulous, uncouth in form and give service under bondage, and be expert in distinguishing between persons who are to be honourd and who are not.

Characteristics of a Courtezan

81-83. A woman who is always engaged in attending the teacher (*ācārya*) in connection with application of [various] arts and crafts, and is endowed with amorous movements, Emotion (*hāva*) and Feeling (*bhāva*), Temperament (*sattva*), discipline, sweetness [of manners], and is conversant with the sixtyfour arts and crafts ((*kalā*), is expert in dealing with the king, and free from female diseases, and has sweet and endearing words, is clear in her speech, clever and undaunted by fatigue[1] is called a courtezan (*gaṇikā*).

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[2]It has been mentioned before that Śakāras should speak the Śākāri dialect (XVIII 52). But by Śākāri we are to understand a dialect of Māgadhī. See Puruṣottama's Prākṛtānuśāsana. ed. Nilti-Dolci. XIII. 1 ; also Prākṛtakalpataru, ed. Ghosh, II. iii, 2ff.

(79) [1]The reading *dvijan-man* for *dvijihva* is evidently wrong See XXXIV. 21ff.

(80) [1]The *ceṭa* was evidently a slave. The term *bandhasevaka* (giving service under bondage) seems to indicate this.

(81-83) [1]The courtezan was evidently somewhat like a Greek hetaera.

Characteristics of a typical Heroine

84-86. A woman with the following qualities should be given the role of a Heroine : she should be endowed with a good physical form, good qualities, character and young age and should possess gold necklace and garlands and should be shining, affectionate, sweet, and should possess charming words with a lovely voice and should be steady (lit. unperturbed) in the exercise (*yogyā*), and conversant with Laya and Tāla and Sentiments, and should have all kinds of ornaments and be dressed with garlands and scents.[1]

Women disqualified to take up a role

86-87. But a woman should not be made a Heroine in any theatrical show when she smiles on wrong occasions, is rough [in appearance], has an uneven gait and movement, persistent anger, miserable look, and is always haughty and fickle. These are the characters that the producers of plays should know about.

Members of a typical theatrical party

88-90. I shall next speak of different members of a theatrical party (*bharata*). They are : Bharata[1] [proper] (actor), who resort to Bharata (i.e. his art), the Jester (*vidūṣaka*), the musicians (*tauripa*), the actor-dancers (*naṭa*), the Director (*sūtradhāra*), playwright (*nāṭyakāra*) the crown-maker (*mukuṭa-kāraka*), the maker of ornaments (*ābharaṇakṛt*) and garlands, the

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(84-86) [1]The last hemistich of the text probably shows textual confusion.

(88-90) [1]The term "Bharata" seems to have originally meant those who sang ballads connected with the heroic exploits of the Bharata race. The term 'Bharthari' meaning singers on the exploits of Bhartṛhari a prince who renounced the world and attained spiritual eminence, is analogous to Bharata. The Bharata ballads were the nucleus of the Mbh. According to the hypothesis

dyer (*rajaka*), the painter (*citrakāra*), other and craftsmen (*kāru* and *śilpin*), and Kuśīlavas and others who are to be known by their names.

Characteristics of Bharata

91. As he alone conducts as the leader [the performance of] a play by acting in many roles and playing many instruments and by providing many accessories, he is called Bharata.[1]

Characteristics of a Jester

92-93. One who looks to people's pleasure, can imitate manners of all people, resorts to various [means] and mixes with women, is ready-witted in disclosures made through Pleasantry,[1] or in Covert Pleasure[2] and is clever, and can give censure through his words, is to be known as a Jester (*vidūṣaka*).[3]

Characteristics of a Master-musician

94. One who is skilled in playing Tūra,[1] has a liking for all the instruments and is an expert in playing them all, and possesses [all kinds of] musical instruments, is called Tauripa[2] (master-musician).

Meaning of the word 'Naṭa'

95. Meaning of the root *naṭ* is 'to act' (lit. acts) and hence, as he acts (*naṭayati*) again and again the stories of

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of Winternitz, such ballads gave rise to drama. See in this connexion the author's Contributions to the History of Hindu Drama, Calcutta, 1957, pp. 15ff.

(91) [1]See note 1 to 88-90 above.

(92-93) [1]See XXII, 50. [2]See XXII, 53.

[3]For another definition of a Jester see 79 above.

(94) [1]Its etymology is obscure. See note 2 below.

[2]The word though connected with *tūra* is not directly available from it. The basis of *tauripa* is possibly *tauripa* one who engages himself with *tūra* meaning probably musical instruments in general,

men with Sentiments, States and Temperament, he is called (lit. he becomes) a Naṭa (actor).

The Benediction

96-97. As one pleases by it the audience (lit. people) with sweet words of blessing, it is called Nāndī (Benediction). That which is spoken in the performance of a play to please people in various ways, with Sanskrit and Prakrit recitatives, is to be known as Nāndī.

Definition of a Director

98. One who knows from the teaching of the learned (*śiṣṭa*) the principles (*sūtra*) of applying songs, instrumental music and recitatives in their unity, is called a Sūtradhāra (Director).[1]

Definition of a Playwright

99. Because he puts in [different] Sentiments, States and Temperaments, as taught in the Śāstra, in different characters, a person is called a playwright (*nāṭyakāra*).[1]

Definition of an Actor

100. One who can apply the music of four kinds of instrument, and produce a play according to the meaning of the Śāstra as well as his own reasoning, is called an actor. (*naṭa*).[1]

Definition of an Actress

101. A woman who knows all about the playing of drums, Laya (*tempo*) and Tāla and is conversant with Sentiments, and is beautiful in all her limbs, should be made an actress[1] (*nāṭakīyā*).

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(98) [1]For another definition of the Sūtradhāra see 66-74 above.

(99) [1]His duty was to compose a play on any given theme. He is comparable to 'poets' employed by Elizabethan theatrical companies. For more about the playwright see the introduction.

(100) [1]This probably shows the original connection of drama with music of all kinds.

(101) [1]This word has been used by Bhāsa. See Pratimā I. 4.8.

The Crown-maker

102. He who makes masks and various special dresses together with headgears (*śīrṣaka = pratiśīrṣaka*) suited to various characters, is called a crown-maker (*mukuṭakāra*).[1]

The Maker of Ornaments

103. One who makes ornaments according to various rules, is called a maker of ornaments[1] (*ābharaṇakṛt*) and each [maker of ornaments] is to be named according to the material he uses.

The Maker of Garlands

104. He who makes five kinds[1] of garland, is called a maker of garlands (*mālyakṛt*).

The Veṣakāra

He who looks after dressing is called Veṣakāra.

The Painter, the Dyer and the Craftsman

105. One who knows painting is a painter (*citrakāra*), and from his [knowledge of] dying (*rañjana*) [clothes] a person is called a dyer (*rajaka*).[2]

And one who fashions different objects out of lac, stone, metal and wood, is called a craftsman (*kāru*).

The Kuśīlava

106. He who can apply the principles of instrumental music and is himself an expert in playing instruments, is called a Kuśīlava because of his being *kuśala* (clever) and *avadāta* (refined) and free from agitation (*avyathita*).[1]

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(102) [1]For rules about crowns see XXIII. 129ff-

(103) [1]For varieties of ornament used see XXIII. 11ff.

(104) [1]For the five kinds of garlands see XXIII. 10

[2]For the rules for different costumes see XXIII. 110ff.

(105) [1]For uses of clothes of different colour see XXIII. 53-56, 60, and for colours see XXIII,. 69ff.

[2]See XXIII. 43,

(106) [1]The real etymology is obscure. This is only a folk-etymology of the word. There are however reasons to believe that it originally meant ballad-singers. The names of Rāma's twin sons probably had its origin in *kuśīlava.*

Other members of the party

107. The man who takes to an art or a craft (*śilpa*), a profession, or a practice, and has himself acquired proficiency in it, is called by its name.[1]

108. So much about the hereditary groups (*jāti*) known in connection with the rules of theatre as Naṭas who relate to various accessories [needed] for the production of various types of play.

109. I have spoken about the assignment of roles and about the makers of a drama according to their function, and have pronounced the Canons of Drama. Please mention, O sages, what more is to be said now.

Here ends the Chapter XXXV of the Nāṭyaśāstra, which treats of the Distribution of Roles.

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(107) [1]Besides the craftsmen mentioned above, the theatrical troupes probably had with them artisans who made things with bamboo, grass and hide etc.

CHAPTER THIRTYSIX

DESCENT OF DRAMA ON THE EARTH

Sages question.

1-6. Being pleased with this, the sages such as Ātreya,[1] Vasiṣṭha, Pulastya, Pulaha, Kratu, Aṅgiras, Gautama, Agastya, Manu, the wise Āyus, Viśvāmitra, Sthūlaśiras, Saṃvarta, Pratimardana, Uśanas, Bṛhaspati, Vatsa, Cyavana, Kāśyapa, Dhruva, Durvāsas, Jamadagni, Mārkaṇḍeya, Gālava, Bharadvāja, Raibhya, the venerable Vālmiki, Sthūlākṣa, Saṅkulākṣa, Kaṇva, Medhātithi, Kuśa, Nārada, Parvata, Suśarman, the two Ekadhanvins, Niṣṭhyūti, Bhavana, Dhaumya, Śatānanda, Kṛtavraṇa, Jāmadagnya Rāma, Jamadagni and Vāmana again spoke out of curiosity to the omniscient Bharata these words:

7. "The ancient Nāṭyaveda which you have spoken, has been properly comprehended by us listening to it attentively.

8. [But] you, venerable sir, should also remove (lit. explain) any doubt we may have in this regard. For who else can speak definitely about the Nāṭyaveda ?

9-10. We shall enquire from you [more] about drama for our enlightenment and not out of any distrust, rivalry or jealousy. We did not speak earlier (lit. then) [about this], for there should not be any interruption. So, speak to us exhaustively about the mystery of drama.

11. You have [already] said that exploits of men[1] constitute drama, hence you should speak definitely about what has been kept hidden from people.

12-14. O the best Brahmin (lit. the bull of the twice-born), tell us about the character of the god who appears in

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(1-6) [1]The shorter recension of the NŚ. omits these names,. See I. 2.

(11) [1]See I. 111-112.

the Preliminaries (*pūrvaraṅga*). Why is the sound [of musical instruments] applied there ? What purpose does it serve when applied ? What god is pleased with this, and what does he do on being pleased ? Why does the Director being himself clean, perform ablution again on the stage ?[1] How, O sir, the drama has come (lit. dropped) down to the earth from heaven ? Why have your descendants come to be known as Śūdras ?"

15. The sage Bharata on hearing these words of the wise men, spoke again to them for explaining the matter which was confidential.

Bharata said :

16. 'I shall explain to you, O Brahmins, what you persons with excellent vow, enquire regarding the rules of the Preliminaries. Listen properly about it.

17. The Preliminaries have been described in continuation of whatever I have said [earlier] about the destruction obstacles.[1]

18-22. Just as the body is covered [with an armour] for warding off missiles, so sins of all kinds are avoided with Homa. After I have thus warded off the sins and destroyed the obstacles by worshipping gods with Japa, Homa, words of adoration and blessing, and songs about their [benevolent] deeds and attitudes, and with the playing of all instruments, and sound of songs, they (i.e. gods) being pleased with the singing of their praise, said, 'We are exceedingly delighted with the performance of yours ; as it *nandati* [pleases] the people, after pleasing the gods and the Asuras, this performance will be called Nāndī (Benediction).

23. When auspicious words uttered with proper intonation in accompaniment of songs and playing of instruments resound a region, all evils will disappear, and prosperity will ensue there.

(12-14) [1]See V. 80-83.

(17) [1]See V, 70ff.

24. In so much space as is filled with sound of musical instruments there will be there no Rākṣasas or leaders of Vighnas (*vighna-vināyaka*).

25-26. On hearing the sound of Nāndī, and recitatives, songs and playing of instruments during marriages of all kinds,[1] and sacrifices performed for the prosperity of kings, ferocious spirits will make themselves scarce. And this (i.e. the sound of the Nāndī) will be equal to the exposition Vedic Mantras.

27. I have heard from the god of gods (Indra) and afterwards from Śaṃkara (Śiva) that music vocal as well as instrumental, is in fact a thousand times superior to bath [in holy waters] and to Japa.

28. In places in which there occur instrumental music and dramatic performance, or song and instrumental music, there will surely be there never any kind of inauspicious happening.

29. Thus I have devised the Preliminaries as a ceremony of adoration for worshipping deities, with laudatory verses and Mantras.

Ablution of the Director on the Stage

30. As the head becomes fatigued by bowing on the stage, the rule permits the Director to bathe it with water.[1]

31. After the ablution the Director should worship the Jarjara with Mantras. All this has been said in connection of the Preliminaries.[1] This is the reason for the ablution.

32. I shall now tell you in detail how drama came (lit. dropped down) to the earth from Heaven, for I am unable to withhold anything from you.

(25-27) [1]*Āvāhe ca vivāhe ca. Āvāha* is the marriage which takes place in bridegroom's place and *vivāha* takes place in the bride's place.

(30) [1]See the note on 12-14.

(31) [1]See V. 118-119.

Bharata's Sons offended the Sages.

33-34. All these sons of mine being intoxicated with [the knowledge of] the Nāṭyaveda, practised in course of time an art tiring the entire people with Prahasanas connected with laughter.

34-35. And they on purpose, produced in an assembly [of spectators] a play which caricatured the sages and which was unacceptable and full of wicked acts, and which encouraged rural manners and was cruel and inauspicious.

The Sages curse Bharata's Sons.

36-37. On hearing this, the sages were extremely angry and excited, and spoke to them (i.e. sons of Bharata) burning them, as it were, with their words, 'O Brahmins, it is not proper that we should be thus caricatured. What is this insult [for], and what is your intention ?

38. As due to pride in your knowledge [of drama] you have taken to arrogance (*avinaya*), your evil knowledge will get destroyed.

39. In the community of sages and Brahmins or in meeting them, you will appear as being no followers of the Vedas and will attain the character of Śūdras.

40. You will become mere Śūdras and attain their functions, and those to be born in your line, will be impure.

41. And your posterity will be dancers who will worship others along with their wives and children (i.e. they will all be Śūdras).[1]

42. Gods on hearing of the origin of curse on my sons became anxious and approached the sages.

Gods intercede in favour of Bharata's Sons

43. Then the gods with Śakra (Indra) as their leader said, 'Afflicted [thus] with misery the drama will perish.'

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(41) [1]In modern states, Directors of theatres would be dragged to law-courts for a similar offence.

44. The sages said in reply that drama would not perish, but the remaining portion of their curse would take effect in its entirety.

Bharata's Sons approach their Father.

45-46. On hearing the words of the sages of terrible spirit, my sons became sad, and with a desire to kill themselves they approached me and said, 'We have been totally ruined by you, and for the fault of drama we have been made to take to Śūdra's conduct.'

Bharata pacifies them.

47-48. For their consolation I said, 'Do not be sorry for it ; the rule that words of sages will never prove untrue has indeed been made by fate (*kṛtānta*) ; so you should not turn to the destruction [of your own selves], after being thus consoled.

49. Remember (lit. know) that this dramatic art has been described by Brahman [himself]. So teach it to your disciples and others through its practice.

50. Do not destroy this drama which has been devised with great difficulty, and which depends on great things, brings merit and has its origin in the Vedas, their Aṅgas and Upāṅgas.[1]

51. After holding the performance of a drama according to [rules] which I have heard from Apsarasas, you are to undergo a purificatory ceremony (*prāyaścitta*).

Nahuṣa invites divine Artistes to the Earth.

52. In course of time, a king named Nahuṣa attained the kingdom of heaven through his polity, intelligence and prowess. He then governed the kingdom and obtained a divine prosperity (*vyuṣṭi*).

53. And on seeing the musical performance (*gāndharva*) and drama [of the gods], he became anxious [for these].

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(50) [1]In spite of this passage, it is difficult to believe that drama of India was of Vedic origin. On this see the translator's Contributions to the History of Hindu Drama, Calcutta, 1957, pp. 3-4.

54. And he thought within himself as to how the dramatic performance of gods might be held in his own house [on the earth] and to the gods he spoke for [causing such] a performance, with joined palms. 'Let the drama [produced] by the Apsarasas be performed in our house [on the earth].'

Gods reject the request.

56. But in reply to this, the gods with Bṛhaspati as their leader said to him 'The meeting of divine damsels and human beings has not been prescribed [anywhere].

57. [But] as you are the lord of heaven, you should be given an advice which is friendly as well as suitable. Let the master [of the dramatic art] go there [at your place] and please you.'

Nahuṣa approaches Bharata.

58. Then the king with joined palms said to me, 'Revered sir, I should like to see this dramatic performance established on the earth.

59. I have been promised earlier [by gods] your service as a trainer. O best of Brahmins, I have now got it directly [by approaching you].

Urvaśī and the earthly drama

60. In the house of my grand father (Pururavas), this drama together with his work has been described by Urvaśī to the members of the harem.

61. But when the members of the harem were distressed on the death of the king who became insane[1] due to her disappearance, this [dramatic art] was lost.

62. I wish this again to be openly produced on the earth during sacrifices to be done on different days of the moon, so that a happy and auspicious situation may arise.

63. Hence, plays (lit. composition) relating to many characters produced in my house through graceful movement of women, will add to your fame.'

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(61) [1]The fourth act of Kālidāsa's Vikram. deals with this theme in a masterly fashion.

Bharata grants this request and sends his sons to the earth.

64-67. 'Let this be so' said, I in reply to the king Nahuṣa, and called my sons, and spoke to them as well as to gods the conciliatory words [as follows :] 'This king Nahuṣa begs us with joined palms that you may go down for your own good to the earth to produce drama there. Drama being produced there, I shall make an end of your curse and you will no longer be despised by Brahmins and kings. So go down to the earth to produce drama there, [for] I shall not be able to disregard the words of this earthly king.'[1]

Kohala is the Successor of Bharata.

68-69. For us all and for the magnanimous Nahuṣa, the Self-born One (Brahman) has said that success in drama would depend on his authoritative instruction (*āptopadśa*). The rest will be related by Kohala in his supplementary treatise (*uttara-tantra*)[1] which also will treat [of more rules on] the application [of dramatic art], the Memorial verses (*kārikā*) and the etymologies (*nirukta*).

70. For the purpose of diversion, this Śāstra has been established by me in heaven with the help of Apsarasas and the sage Svāti and Nārada."

Bharata's sons come down to the earth.

71. Then, O Brahmins, they went down to the earth in the house of Nahuṣa, and devised in due order the production of various plays with the help of women.

72. Afterwards they my sons, begot progeny in women of the earth and devised for them more dramas (lit. creation) on various themes.

(64-67) [1]The implication of this mythical account is beautiful. It seeks to impress on us the idea that dramatic performance flourished in heaven, and it is a gift of gods.

(68-66) [1]In ancient Indian medical works we meet with *uttara-sthānas* which are evidently later additions. See Saṃhitās ascribed to Kaśyapa and Suśruta. Kohala's work has reached us in a very damaged ms. not yet published.

73. On begetting sons and devising plays in due order they were permitted to return again to heaven.

74. Thus through a curse the dramatic performance has been brought down to the earth, and the successive generations of dramatic artistes (*bharata*) have come into being.

Kohala and his associates

75-76. Kohala[1] and others together with Vātsya[2] Śāṇḍilya,[3] and Dhūrtila[4] (Dattila) stayed in this earth for some time as mortals, and put into practice this Śāstra which augments the intellect of men, deals with the deeds of the three worlds and is a specimen of all other Śāstras.

Value of the Nāṭyaśāstra

77-79. He who always hears the reading of that [Śāstra] which is auspicious, sportful, originating from Brahman's mouth, very holy, pure, good, destructive of sins, and who puts into practice and witnesses carefully the performance [of a drama], will attain the same blessed goal which masters of Vedic knowledge[1] and performers of sacrifices or givers of gifts will attain [in the end].

Value of the Dramatic Show

80. Of all duties of the king, this has been proclaimed as possessing the best result (*mahāphala*).[1] Of all kinds of charities, allowing people to enjoy a dramatic show without payment, has been praised most.

81. Gods are never so pleased on being worshipped with scents and garlands as they are delighted with the performance of dramas.

(75-76) See the introduction.
[2]*ibid* [3]*ibid* [4]*ibid*

(77-79) [1]This passage probably shows that the theatrical art was originally connected with the pre-Vedic religion. The author of the NŚ. tried here to give it a status similar to that of the Vedic practices.

(80) [1]Some modern states also find it profitable to spend money on dramatic arts.

82. The man who properly attends the performance of music (*gāndharva*) and dramas will [after his death] attain the happy and meritorious path in the company of Brahminic sages.

The popular practice supplements dramatic rules.

83. Thus many practices sanctioned by Śāstras have been described in connection with the performance of dramas. Whatever remains unmentioned should be included into practice by experts from an observation (lit. imitative) of people (i.e. their usage).[1]

THE FINAL BENEDICTION

What more should I say? Let the earth be full of grains, and be free from diseases for all time. Let there be peace for cows and Brahmins, and let the king protect thus the entire earth.[2]

Here ends the Chapter XXXVI of the Nāṭyaśāstra,
which treats of the Descent of
Drama on the Earth

(83) [1]This shows that the author of the Śāstra did not like to see drama eternally tied to his prescriptions.

[2]This is the typical pattern of Bharata-vākyas met with in available plays. The term 'Bharata-vākya' however does not occur in the Nāṭyaśāstra.